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NRTTARATNAVALI

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Curator, Government Oriental Manuscripts Library,
Madras.

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NṚTTARATNĀVALĪ

OF

JĀYA SENĀPATI

CRITICALLY EDITED WITH INTRODUCTION & NOTES

BY

Dr. V. RAGHAVAN, M.A., Ph.D.,
Professor of Sanskrit, University of Madras,
Fellow, Sangeet Natak Akademi, New Delhi.

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MADRAS.
1965

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INTRODUCTION

The Government of Madras took up for consideration the question of publication of the various manuscripts in different languages on subjects like Philosophy, Medicine, Science, etc., early in May 1948. Important Manuscripts Libraries in the Madras Presidency were requested to send a list of unpublished manuscripts with them for favour of being considered by the Government for publication. The Honorary Secretary of the Tanjore Maharaja Serfoji's Sarasvathi Mahal Library, Tanjore, alone complied with this request. This list as well as a similar list of unpublished manuscripts in the Government Oriental Manuscripts Library, Madras, were carefully examined and a tentative selection of manuscripts suitable for publication was made. The Government in their Memorandum No. 34913/48-10, Education, dated 4th April 1949, constituted an Expert Committee with the Curator of the Government Oriental Manuscripts Library, Madras, as the Secretary, for the final selection of manuscripts suitable for printing and for estimating the cost of publication.

The following were the members of the Committee :—

1 Sri T. M. Narayanaswami Pillai, M.A., B.L.
2 Sri R. P. Sethu Pillai, B.A., B.L.
3 Sri C. M. Ramachandra Chettiar, B.A., B.L.
4 Sri R. Krishnamoorthy *(Kalki)*.
5 Dr. N. Venkataramanayya, M.A., PH. D.
6 Sri M. Ramanuja Rao Naidu, M.A.
7 Sri V. Prabhakara Sastri.
8 Sri N. Venkata Rao, M.A.
9 Sri H. Sesha Ayyangar.
10 Sri Masti Venkatesa Ayyangar.
11 Sri M. Mariappa Bhat, M.A., L.T.
12 Dr. C. Achyuta Menon, B.A., PH.D.
13 Dr. C. Kunhan Raja, M.A., D. PHIL.
14 Dr. A. Sankaran, M.A., PH.D., L.T.
15 Sri Polakam Rama Sastri.
16 Sri S. K. Ramanatha Sastri.
17 Dr. M. Abdul Haq, M.A., D. PHIL. (Oxon.)
18 Sri Afzul-ul-Ulama Hakim Khader Ahamed.
19 Sri P. D. Joshi.
20 Sri S. Gopalan, B.A., B.L.
21 Sri T. Chandrasekharan, M.A., L.T.

With the exception of Sri Masti Venkatesa Ayyangar, and Dr. C. Kunhan Raja, the above members continued to be members of the Expert Committee for 1950-51 also to which the following gentlemen were added in Government Memos. Nos. 7297-E/50-3, Education dated 19th May 1950, and Government Memo. No. 15875-E/50-4, Education, dated 7th September 1950:—

1 Dr. A. Chidambaranatha Chettiar, M.A., PH.D.

2 Sri S. Govindarajulu, B.A., B.L., LL.B., Bar-at-Law.

3 Capt. G. Srinivasamoorthy, B.A., B.L., M.B. & C.M.

4 Dr. Muhammad Hussain Nainar, M.A., PH.D.

5 Sri T. V. Subba Rao, B.A., B.L.

6 Principal, College of Indian Medicine, Madras.

The members of the Committee formed into Sub-Committees for the various languages, Sanskrit, Tamil, Telugu, Kannaḍa, Malayāḷam, Mahrāṭhi and Islamic Languages. They met during the month of May 1949, at Madras and at Tanjore to examine the manuscripts and make a selection. The recommendations of the Committee were accepted by the Government and they decided to call these publications as the "MADRAS GOVERNMENT ORIENTIAL SERIES," and appointed the Curator, Government Oriental Manuscripts Library, Madras, as the General Editor of the publications under this series.

The following manuscripts were taken up for publication during 1949-50:—

"A" FROM THE GOVERNMENT ORIENTAL MANUSCRIPTS LIBRARY, MADRAS.

TAMIL

1 Kappalśāttiram.

2 Anubhava Vaiddiya Muṟai.

3 Āttānakōlāhalam.

4 Upadēśa Kāṇḍam.

5 Cōḻan Pūrva Paṭṭayam.

6 Śivajñāṇa Dīpam.

TELUGU

1 Auṣadha Yōgamulu.

2 Vaidya Nighaṇṭuvu.

3 Dhanurvidyā Vilāsamu.

4 Yōga Darśana Viṣayamu.

5 Khaḍga Lakṣaṇa Śirōmaṇi.

SANSKRIT

1 Viṣanārāyaṇiyam (Tantrasārasaṅgraha).
2 Bhārgava Nāḍikā.
3 Hariharacaturaṅgam.
4 Brahmasūtravṛtti—Mitākṣarā.
5 Nyāyasiddhānta Tattvāmṛtam.

MALAYĀḶAM

1 Garbha Cikitsā.
2 (*a*) Vāstulakṣaṇam.
(*b*) Śilpaviṣayam.
3 Mahāsāram.
4 Kaṇakkusāram.
5 Kriyākramam.
6 Kaṇakkusāram (Bālāprabōdham).

KANNAḌA

1 Lōkōpakāram.
2 Raṭṭamatam.
3 Aśvaśāstram.
4 Vividha Vaidya Viṣayagaḷu.
5 Saṇgītaratnākaram.
6 Sūpaśāstram.

ISLAMIC LANGUAGES

1 Jamil-Al-Ashya.
2 Tibb-E-Faridi.
3 Tahqiq-Al-Buhran.
4 Safinat-Al-Najat.

"B" FROM THE TANJORE MAHARAJA SERFOJI'S SARASWATHY MAHAL LIBRARY, TANJORE.

TAMIL

1 Śarabhendra Viddiya Muṟai (Diabetes).
2 Do. (Eyes).
3 Do. (Anæmia).
4 Do. (Śvāsakāsam).
5 Agastiyar 2,000.
6 Koṅkaṇarśarakku Vaippu.
7 Tiruccirṟambalakkōvaiyār with Padavurai.

8 Tālasamudram.

9 Bharatanāṭyam.

10 (*a*) Pāṇḍikēḷi Vilāsa Nāṭakam.
 (*b*) Pururava Cakravarti Nāṭakam.
 (*c*) Madana Sundara Vilāsa Nāṭakam.

11 Percy Macqueen's Collection of Folklore in the Madras University Library.

12 Rāmaiyan Ammānai.

TELUGU

1 Kāmandakanītisāramu.

2 Tāladaśāprāṇapradīpikā.

3 Raghunātha Nāyakābhyudayamu.

4 Rājagōpāla Vilāsamu.

5 Rāmāyaṇamu by Kaṭṭa Varadarāju.

MAHRĀṬHI

1 Nāṭyaśāstra Saṅgraha.

2 (*a*) Book of Knowledge.
 (*b*) Folk Songs.
 (*c*) Dora Darun Veṇi Paddhati.
 (*d*) Aśvasa Caṭula Dumani.

3 (*a*) Pratāpasiṁhendra Vijaya Prabandha.
 (*b*) Śarabhendra Tīrthāvali.
 (*c*) Lavaṇi.

4 Devendra Kuṛavañji.

5 Bhakta Vilāsa.

6 Śloka Baddha Rāmāyaṇa.

SANSKRIT

1 Aśvaśāstra with Tricolour illustrations.

2 Rājamṛgāṅka.

3 Ānandakandam.

4 Āyurvedamahodadhi.

5 Gīta Govinda Abhinaya.

6 (*a*) Colacampū.
 (*b*) Sahendra Vilāsa.

7 Dharmākūtam—Sundara Kāṇḍa.

8 Jātakasāra.

9 Viṣṇutattvanirṇaya Vyākhyā.

10 Saṅgīta Darpaṇa.

11 Bījapallava.

During 1950 only the Sub-committee for TAMIL, TELUGU and KANNAḌA met in the month of July 1950 at Madras.

The following books were taken up for publication in the various languages during 1950-51 :—

TAMIL

1 Daṭcanāyaṉār Vaiddiya Aṭṭavaṇai.
2 Vaiddiyak Kaḷañciyam.
3 Anubhava Vaiddiya Muṟai, Vol. 3.

TELUGU

1 Saivācārasaṅgrahamu.
2 Anubhava Vaidyamu.
3 Abhinayadarpaṇamu.

SANSKRIT

1 Ārogyacintāmaṇi.
2 Tattvasāra with Ratnasāriṇi.
3 Sutrārthāmṛta Lahari.
4 (*a*) Ratnadīpikā.
  (*b*) Ratnaśāstram.

MALAYĀḶAM

1 Aśvacikitsā.
2 Phalasārasamuccayam.

KANNAḌA

Vaidya Sāra Saṅgraham Vol. I.

During 1951-52, only the Sub-committees for TAMIL, TELUGU and MALAYĀḶAM met in the month of April 1951. The following books were taken up for publication in the various languages :—

TAMIL

1 Saptariṣināḍi, Vol. I, Meṣa Lagnam.
2 Karnāṭaka Rājākkaḷ Savistāra Carittiram.
3 Bharata Siddāntam.
4 Piḷḷaippiṇivākaṭam, Vol. I.
5 Anubhava Vaiddiyam, Vol. 4.
6 Māṭṭuvākaṭam.

TELUGU

1 Brahmavidyā Sudhārṇavamu.
2 Rāgatāḷacintāmaṇi.
3 Vaidyācintāmaṇi.
4 Kumārarāmuni Kathā.
5 Kaṭamarāju Kathā.

SANSKRIT

1 Devakeralam—Candrakalā Nāḍi.
2 Pātañjala Yogasūtra Bhāṣya Vivaraṇa by Sri Śaṅkarācārya.

MALAYĀḶAM

1 Kiḷivaṇḍusaṁvādam.
2 Advaita Vēdāntam.
3 Bārhaspatyasūtra with Malayālam commentary.
4 Karaṇapaddhati.

KANNAḌA

1 Sadgururahasyam.

ARABIC

1 Shawakil-Ul-Hur.

In Government Memorandum No. 18947-E/52-2, Education, dated 7th August 1952, a few changes were made in the personnel of the Expert Committee.

The names of the following members were deleted :—

1 Sri V. Prabhakara Sastri.
2 Dr. C. Achyuta Menon.
3 Dr. M. Abdul Haq.

The following gentlemen were included as members of the Expert Committee :—

1 Sri M. Somasekhara Sarma.
2 Dr. V. Raghavan, M.A., PH.D.
3 Dr. R. Nagaraja Sarma, M.A., PH.D.
4 Dr. S. Krishnan Nayar, M.A., PH.D.
5 Prof. S. A. Bukhari, M.A.

The Sub-Committees for all the languages met during September 1952 for selecting manuscripts for publication.

The following manuscripts were taken up for publication during 1952-53 :—

TAMIL

1 Saptariṣināḍi, Vol. II—Viruṣabha Lagnam.
2 Temple Inscriptions of South India, Vol. I.

TELUGU

1 Śārīramu.

KANNAḌA

1 Bijjalarāya Carite.
2 Vaidyasāra Saṅgraham, Vol. II.

MALAYĀḶAM

1 Vidyāmādhavīyam.
2 Sarvasādhāraṇa Cikitsā.
3 Viṣacikitsā and Viṣappaṭṭusāram.

SANSKRIT

1 Nyāyaratnam with the commentary—Dyutimālikā.
2 Cikitsātilakam.
3 Nṛttaratnāvali.

The Government in their G. O. Ms. No. 1820, Education, dated 4th August 1952, sanctioned a grant of Rs. 9,000 to the Dr. V. Swaminatha Aiyar's Tamil Library, Adyar, towards the publication of the following manuscripts as part of the "Madras Government Oriental Series" :—

1 Tiruvācaka Vyākyānam.
2 Mahābharata Cūḍāmaṇi.

The following books were taken up for publication during 1953-54 :—

TAMIL

1 Saptariṣināḍi, Vol. III, Mithuna Lagnam.
2 Temple Inscriptions of South India, Vol. II.

TELUGU

1 Bharatasārasaṅgraha.

KANNAḌA

1 Manmathavijayam.

MALAYAḶAM

1 Jñānapīyūṣam.

SANSKRIT

1 Daivajñābharaṇam.

PERSIAN

1 Baharisthan Sukhan.

Out of the seven books taken up for publication, five books excepting one in Telugu and one in Persian were printed during the year.

The following books were taken up for publication during 1954–55 :—

TAMIL

1 Piḷḷaippiṇivākaṭam (on Infantile disease), Vol. II.
2 Saptariṣināḍi, Vol. IV, Kaṭaka Lagnam.
3 Pērūr Kōvai.
4 Siddhāntaviḷakkam.
5 Sāmudrikālakṣaṇam.
6 Ānandaraṅga Kōvai.

KANNAḌA

1 Abhidhānaratnamālā.
2 Vyavahāragaṇita.

MALAYĀḶAM

1 Vētāḷapañcaviṁśati.
2 Yudhiṣṭhiravijayam.

SANSKRIT

1 Abhoga.
2 Aumāpatam.
3 Mahābhāskarīyam.

PERSIAN

1 Nuskha-e-Shajahani.

It is hoped that the Publication of most of the important manuscripts will be completed within a few years.

Some of the manuscripts taken up for publication are represented by single copies in the Library and consequently the mistakes that are found in them could not be corrected by comparing them with other copies. The editors have, however, tried their best to suggest correct readings. When different readings are found, they have been given in the footnotes except in the case of a few books in which the correct readings have been given in the footnotes or incorporated in the text itself.

The Government of Madras have to be thanked for financing the entire scheme of publication although there is a drive for economy in all the departments. The thanks of the Library are due to the members of the Expert Commitee who spared no pains in selecting the manuscripts for publication. We have also to thank the various editors, who are experts in their own field, for readily consenting to edit the mànuscripts and see them through the press. The various Presses that have co-operated in printing the manuscripts in the best manner possible also deserve thanks for the patience exhibited by them in carrying out the corrections made in the proofs.

The manuscripts on which this edition of the Nṛttaratnāvalī is based are described in the Editor's learned Introduction.

Government
Oriental Manuscripts Library,
Madras.

A. A. RAMANATHAN.

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III. THE AUTHOR AND HIS PATRON : The Kākatīyas, the author of the work, the patron, the date of the work ; the author's teacher Guṇḍāmātya ; the author's work on music (pp. 8–12).

IV. SANSKRIT LITERATURE UNDER THE KĀKATĪYAS : Evidence of Kākatīya inscriptions ; Vidyānātha, Agastya, Narasimha, Viśvanātha, Appayārya and their works ; the *Nītisāra* ; Śākalya Mallu Bhaṭṭa, Vīra Bhallaṭa Deśika, Kolani Rudradeva (*Rājarudrīya*), *Kākatīyacarita*, *Malayavatī*, Guṇḍaya (*Khaṇḍana* commentary), epigraphical poets (pp. 12-18).

V. NĀṬYA ŚĀSTRA IN ĀNDHRA : Dance in Āndhra, evidence of sculpture from earliest times ; epigraphic and literary evidences ; under the Kākatīyas : sculptures and dance ; Sanskrit and Telugu works ; Pālkuriki Somanātha's works and description of dances therein ; under the Reddis : *Vasantarājīya* and *Saṅgītacintāmaṇi* ; under the Recarlas, *Saṅgītasudhākara* ; under Vijayanagar : evidence of foreign visitors ; *Saṅgītadarpaṇa* and *Saṅgītamuktāvali* ; under the Nāyaks of Tanjore : Yakṣagāna, and Kūcipūḍi ; Padas for Abhinaya by Kṣetrajña (pp. 18-34).

VI. THE NṚTTARATNĀVALĪ AND ITS CONTENTS : Detailed analysis of the topics dealt with in the eight chapters of the work (pp. 34-36).

VII. AUTHORITIES CITED BY JĀYA (pp. 36-7) : A detailed notice of the different predecessors of Jāya and the extent and nature of Jāya's use of their works

together with concordance of parallel passages: Bharata (pp. 37-42), Kohala (pp. 42-44), Tumburu (p.44), Mataṅga (pp. 44-47), Bhaṭṭa Taṇḍu (pp. 47-51), Kīrtidharācārya (pp. 51-57), Śaṅkuka (p. 57), Abhinavagupta (pp. 57-67), Someśvara (pp. 67-71), others (pp. 71-3), Śārṅgadeva (pp. 73-7), Pārśvadeva (pp. 77-80), the *Deśīnṛttasamudra*, (pp. 80-1), Jāya's references to himself (pp. 81-84).

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Deśī-dance in Jāya: Importance of Jāya's work for Deśī-dance, character of Deśī, Deśī additions under Sthānakas, etc. Jāya studied in relation to Someśvara and Pārśvadeva (pp. 115-128).

Deśī Lāsya and its aṅgas: Jāya's contribution, concordance of the Aṅgas given by Jāya, Pārśvadeva and Śārṅgadeva (pp. 128-134).

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Some General subjects: Description of the Dancer, Dance-master, orchestra of drummers etc.; the Theatre; the Dress of the danseuse; *Kharvatā*; *Rahasya*; description of the orchestra; the Recital and the beginning; the chief court dancer; the King's entry (pp. 153-61).

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PREFACE

The *Nṛttaratnāvalī* of the Kākatīya General Jāya-senāpati, edited here for the first time, is an important treatise which has interest to students not only of Nāṭya literature, but of Āndhra history also. My own interest in the work extends to over three decades. I read it first at the Sarasvati Mahal, Tanjore, where alone it was known to exist in two manuscripts, and gave a brief account of it in 1932 in my paper *Later Sāṅgīta Literature*[1], and later, in connection with my research work in the Madras University on the *Abhinava-bhāratī*, the *Śṛṅgāra Prakāśa* etc., a transcript[2] of the text was obtained from one of the Tanjore Mss. for the Madras Government Oriental Manuscripts Library by my revered Professor, MM. Prof. S. Kuppuswami Sastriar, Curator of the Library at that time. From time to time enthusiastic but infructuous attempts had been made to publish the work and I am glad, that at last it was possible for me to bring out a critical edition of it in the Madras Government Oriental Series. For including this valuable work in this Series, the authorities of the Series may well be congratulated.

When my edition of the text on the basis of its two Tanjore Mss. was progressing, I had to be absent from the country for nearly a year for a survey of Sanskrit manuscripts in European libraries, but the interruption in the work had its compensation in the coming to light of a third manuscript, though unfortunately incomplete, of the work in the Asiatic Society of Bengal, Calcutta. For having been able to use this third manuscript, I must thank my friend Prof. Chintaharan Chakravarti and the authorities of the Asiatic Society of Bengal. A further compensation was that during this period of unavoidable delay in the publication of this work, I could make a personal visit to the sites of the Kākatīya capital with which this work is associated and of other Kākatīya monuments having dance-sculptures. I could also, during this period, see and study again the sculptures of dance-karaṇas in Tanjore, Kumbhakonam and Chidambaram.

1. See Journal of the Madras Music Academy, vol. IV, 1933, p. 20.

2. Described under R. 5659, Triennial Catalogue of Manuscripts, 1931-34 vol. VIII, Sanskrit, Madras Govt. Ori. Mss. Library.

To supplement my critical apparatus I had to utilise in manuscript or transcript many other dance-texts which I have mentioned in the Introduction. For affording me facilities to borrow these and keep some of them for the duration of my work on this edition, I have to express my gratitude to the authorities of the Sarasvati Mahal Library, Tanjore, and the Adyar Library, Adyar.

I must express my grateful thanks to the Vice-Chancellor and the authorities of the Madras University for permitting me to edit this work for the Madras Government Oriental Series.

For affording facilities to study the dance-sculptures, I must express gratitude to the Archaeological Departments of Hyderabad (Andhra Pradesh) and of India.

I have to thank also Sri N. R. Subbanna, M.A., Research Assistant and Kumari S. S. Janaki, M.A., M. Litt., Research Fellow, both of the Sanskrit Department, Madras University, for assistance in the reading of the proofs and the preparation of the Indexes.

Thanks are also due to the authorities of the Govt. Oriental Mss. Library, Madras and Sri Ramachandra Printing Works, Madras-14.

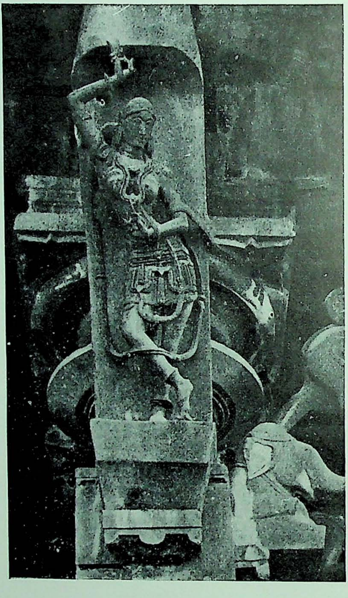
V. RAGHAVAN

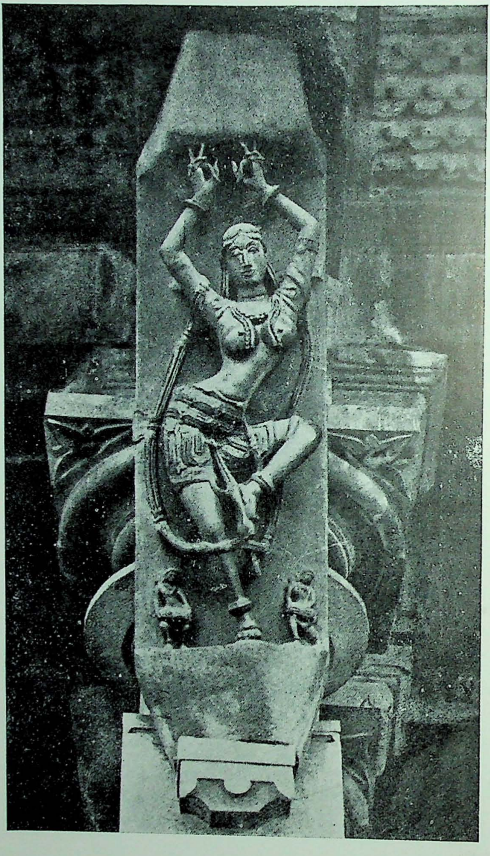
UNIVERSITY OF MADRAS,
MADRAS-5

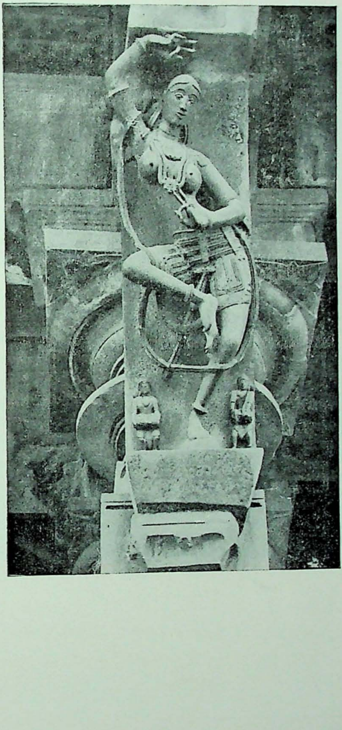
ILLUSTRATIONS

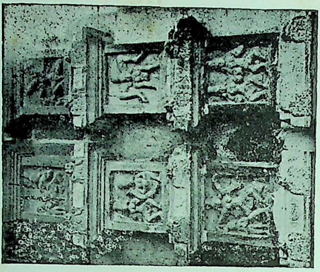
Three Dance Sculptures of the Kākatīya period—bracket figures from Rāmappa temple, Palampet. See pp. 87, 115 of the Introduction.

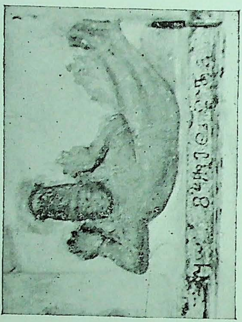
Sculptures of Karaṇas in the Bṛhadīśvara temple in Tanjore—*Talapuṣpapuṭa*, the first (pp. 90-91 of the Introduction)—the Karaṇas *Latāvṛścika* and *Mayūralalita* from Śārṅgapāṇi temple, Kumbhakonam (pp. 97, 106 of the Introduction)—the Karaṇas on the tower-pilasters in the Vṛddhācalam temple—*Gaṅgāvataraṇa* the middle one on the right row may be noted (pp. 87, 112 of the Introduction).

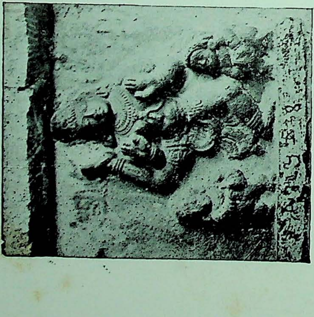












INTRODUCTION

I

MSS. MATERIAL

The present edition of the *Nṛttaratnāvalī* is based on three manuscripts, two full ones in the T. M. S. S. M. Library, Tanjore, and a fragment in the Asiatic Society of Bengal, Calcutta. The following are the details about these mss. referred to in the foot-notes as A, B and C.

A. This is a Telugu Palm-leaf ms. in the T. M. S. S. M. Library, Tanjore, bearing the old Burnell no. 11540 and described under no. 10672 of the new Descriptive Catalogue of the Library, vol. XVI. The ms. is highly corrupt and generally worse than the other Tanjore ms. noted below, though occasionally better than the latter and very helpful. The copy in this ms. had been revised by someone and some corruptions have been marked and emendations noted. In this and the second Tanjore ms. also, even where the lettering is correct, wrong spacings and separations of words cause trouble by creating misleading readings.

B. Another Telugu Palm-leaf ms. in the same Library, Burnell no. 11541, new Descriptive Catalogue no. 10673. This is also full of mistakes. The Transcript in the Madras Govt. Oriental Mss. Library and my basic copy are from this manuscript.

Both A and B have gaps, short and long; though a few of these are common to both and have necessitated my leaving a gap in the text presented and reproducing in the footnotes the corresponding portions from Bharata or some later writer, there are some places where the break in one ms. is made good by the other.

C. This is a fragmentary Devanagari paper manuscript belonging to the Asiatic Society of Bengal, noted on p. 58 (No. 1112) of the "Alphabetical List of Mss. purchased for the Government of Bengal upto 1891" and printed at the end of vol. XI of *Notices of Sanskrit Manuscripts* by H. P. Shastri, Calcutta, 1895. In the course of his preparation of the description of this manuscript for the further volumes of the Descriptive Catalogue of Sanskrit Manuscripts in the Asiatic Society, Prof. Chintaharan Chakravarti drew my attention to it and thanks to the help of the authorities of

the Society, I could borrow the manuscript. This ms. extends from about the beginning of chapter IV, starting exactly at verse 11, near the end of its first half,[1] to about the middle of chapter VII, ending exactly at verse 132, near the end of the first half of the verse.[2] It bears the library number 1112-57-D.6 ; as its sheets are numbered 9 to 30, the text in the original ms. itself could have started only from about the middle of chapter III. The ms., as can be seen from the footnotes at the relevant places in the present edition, is not free from gaps, but luckily some of the gaps in both A and B could be filled up with its help. The writing of the ms. is extremely difficult; apart from indication of *e*, *āi*, *o* and *āu* by *daṇḍas* on the sides and the absence of *anusvāra*, the letter-formations are not normal; the original had not been read properly by the scribe and spelling mistakes also abound in the ms. However, taken together with A and B, it proved to be of inestimable assistance and I should say, the places where none of the three mss. could be helpful were comparatively few.

II
EXTERNAL TESTIMONIA

In technical subjects and branches of knowledge of an out of the way nature, a perusal of the literature shows two features which students of textual criticism and editors of works have to bear in mind; while on the one hand, the scribes tend to commit a number of mistakes in respect of the unfamiliar technical terms, on the other, the texts themselves tend to repeat or re–cast earlier ones and are, for the same reason, likely to be drawn upon heavily by later writers on the subject. As a result of the first factor, the question of the availability of adequate mss. and the importance of ms.-evidence get modified, for even in the face of a corrupt reading attested by all the mss. collated, one has to resort to the concerned Śāstra itsef and the light of other related texts. This light from outside helps in two ways: (1) Emendation of the corrupt passage, and (2) Justification or restoration of the *lectio difficilior* without understanding which the scribe had over-simplified his text. It is while resorting more to these two, emendation and restoration of the difficult but correct reading, that one has to equip oneself with adequate and helpful external testimonia in the form of allied works on the subject to which the text on hand is related, as a derivative on one side and a source on the other. It becomes most helpful when

1, 2. See pp. 101 and 224 of the present edition.

as a result of extensive study, one is able to trace the track of the borrower's feet, so to say, and establish, similar to the *stemma codicum* of mss., a complementary literary geneology of texts.

In the present case, I have, as can be seen from the footnotes, supplemented the help I got from the two and a half defective mss. with that of a good number of allied *Nāṭya* works in print as well as in ms. A full list of these texts used as additional testimonia is included in the general bibliography, but here it is necessary to describe specially those that are still in ms. and whose procurement was necessary for the work.

1. The music and dance sections of the *Abhilaṣitārthacintāmaṇi* or *Mānasollāsa* of King Someśvara of Kalyāṇ, compiled in A.D. 1131. Jāya expressly refers to Someśvara. I used my own collated transcript of these two sections of Someśvara's work in two mss. of it in the Bhandarkar Oriental Research Institute, Poona, nos. 115 and 116 of 1873-74.

2. The *Saṅgītasamayasāra* of Pārśvadeva. This text has been printed in a very unsatisfactory manner in the Trivandrum Sanskrit Series and I used for my work the transcripts and collations I have made from three mss. of this text for the critical edition of Pārśvadeva's treatise which I am preparing. The *Saṅgītasamayasāra* is particularly noteworthy for its *Deśī*-material and *Deśī*-terminology in music and dance, and as Jāya devotes a special section to *Deśi-nṛtta*, Pārśvadeva was of some use in tackling this most difficult part of the work, namely the *Deśī-nṛtta*.

3. The *Nṛtyaratnakośa* or the dance-chapter of Kumbhakarṇa's (or Kalāsena's) *Saṅgītarāja* or *Saṅgītamīmāṁsā*. While toiling with my mss., I discovered from some allied material that Kumbha had used Jāya. It is highly interesting to note this textual relationship as the two writers were geographically separated. The circumstance proves the phenomenon, borne out by other evidences[1] in the literary history of Nāṭya Śāstra, that North Indian writers looked to South India as a repository of tradition and a source of textual material which they made efforts to gather when they started on their own labours. This is proved further, in the present case, by the existence of a Devanagari ms. copy of our *Nṛttaratnāvalī*. The ms. of the dance-

1. See my *'Later Saṅgīta Literature'*, Journal of the Madras Music Academy, IV. p. 66.

chapter of *Saṅgītarāja* I used is a transcript from its Baroda Oriental Institute ms. (no. 9931) belonging to Mr. Alain .Danielou.

4. The *Saṅgīta Cintāmaṇi* of Vemabhūpāla alias Vīranārāyaṇa. As I progressed in my editorial work, I discovered also that among works which had used Jāya's treatise, the *Saṅgīta Cintāmaṇi* of Vema (1402-1420 A. B.) was likely to be one, which, as its Telugu provenance would make it most natural, stood in a special relation of indebtedness to the *Nṛttaratnāvalī*. Vema's work is known to exist only in the Palace Library, Trivandrum.[1] I borrowed its transcript in the possession of Mr. Alain Danielou.[2]

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1. See Descriptive Catalogue of H. H. the Maharaja's Palace Library, where two mss. of it are described under nos. 1417 and 1418.

2. From time to time, scholars, particularly Telugu historians, have evinced interest in this work; as so far no detailed examination of the Trivandrum mss. of this work has been published, I am giving here some important data about the mss. based on my scrutiny of Mr. Danielou's transcript which has been made out of ms. No. 1417.

The text is incomplete in this ms., breaking off towards the end of ch. 16 with the Persian Mattalli dance, without completing the description of the *Deśī*-dance varieties. Ms. 1418 is also similarly incomplete, the text there breaking off a little before, with the opening lines of the description of the Mahārāshtrian *Deśī*-dance *Caila-nṛtta*. Leaves are also in disorder and in the middle, there are small and large gaps. As the ms. opens, (the second ms. has the same beginning as the first), we have the treatment of *Tata-vādya* in the *Vādya-vibhāga* which is really ch. 3. The *Vādya-vibhāga* ends with ch. 6. and owing to the disorder of the leaves we have the sequence of chs. 1-2 and 4-6 after ch. 3 on *Tata*. Ch. 1 deals with *Mārga-tālas*, ch. 2 *Deśī-tālas*, ch. 4 *Suṣira*, ch. 5 *Avanaddha* and *Ghana* and ch. 6 *Vādya-prabandhas*. Then follows the *Nṛtta-vibhāga*: the chapter-numbering 'three' here is wrong. In this dance section of the work which forms the bulk of the ms., as it is, there is a large gap in chs. 1-3; after the beginning portions of ch. 1, the greater part of the treatment of Rasas in ch. 1, the whole of ch. 2 dealing with the further topics of Rasa, *Vibhāva*, *Anubhāva*, *Vyabhicāribhāva* etc. and the different kinds of Nāyaka and the beginning of ch. 3 dealing with *Nṛtya* are lost; i.e., in ch. 3, in the treatment of the six *Aṅgas* of *Āṅgikābhinaya*, the whole of *Śiras* and the beginning of *Hasta* are lost. In the latter part of the *Nṛtta-vibhāga*, the transcript marks ch. 13 as wanting; but an examination and comparison of this section with the enumeration of topics in ch. 1 show that in reality the former and greater part of ch. 13 dealing with *Pūrvaraṅga* are available though under the wrong heading of ch. 14. It is, the latter part and end of ch. 13 and the former part of ch. 14 that are really missing. This analysis discloses that we have yet to recover in ms. the actual music-portion, *Gīta-vibhāga*, of Vema's work.

To trace and check up different views, *mata-bhedas*, *Deśī*-varieties under different heads, and the technical terms, some other dance-mss. were also used by me. These represented texts which, though in no patent kinship with the *Nṛttaratnāvalī*, were of general help. In this class were:

5. The *Saṅgītasudhākara* of Haripāla.[1] Two volumes, R. Nos. 779 and 3082, Madras Govt. Oriental Mss. Library.

6. The *Saṅgītanārāyaṇa* of the Parlakhimidi King Nārāyaṇa.[2] I used for this the two volumes of the transcript of its ms. in the Madras Govt. Oriental Mss. Library (R. Nos. 3234 and 4212) and a transcript with Mr. Danielou.

7. The *Saṅgītamuktāvalī* of Devendra.[3] I am thankful to the authorities of the Sarasvati Mahal Library, Tanjore, for lending me their transcript volumes of this [4] and the other dance-mss. of that Library mentioned below:

8. The *Saṅgītamakaranda* of Veda.[5] Tanjore ms. no. 10724, Transcript no. 650.

9. The *Lāsyapuṣpāñjali*[6]. Tanjore ms. no. 10714, Transcript no. 785 (a).

10. The *Nṛtyanirūpaṇa* or *Nṛtyapuṣpāñjali*. Tanjore ms. 10674, Transcript 785 (b).

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1. See my account '*Later Saṅgīta Literature*', Journal of the Madras Music Academy, Vol. IV, pp. 21-22; also Dr. S. Krishnaswami Ayyangar Commemoration Volume, Madras, 1936, pp. 402-416.

2. See my '*Later Saṅgīta Literature*', Journal of the Madras Music Academy, vol. IV, pp. 74-76.

3. *ibid*, pp. 80-81.

4. For its Tanjore mss. See Nos. 10727-30 of the new Descriptive Catalogue of the Tanjore Library; I used the Transcript (No. 781) which is made from the Tanjore ms. no. 10728 (B. L. no. 6646). A detailed analysis of this work will be published by me in the *Journal of the Madras Music Academy*.

5. See my '*Later Saṅgīta Literature*', pp. 67-68.

6. See my '*Later Saṅgīta Literature*', pp. 67-68.

Of the later works which definitely quote the *Nṛtyaratnāvalī* the one that I know and have used in two places is the *Saṅgītasārā-mṛta* of the Tanjore Maratha King Tulaja whose dance-chapter discovered and published by me has citations of two passages from Jāya's work.[1]

With the aid of all these materials, I have presented, I hope, a satisfactory text and only a few more places remain which could be further improved, if more such materials were available. The entire critical apparatus is set forth at the foot of each page and attention is also invited to some additional textual notes given at the end of the text.

III

THE AUTHOR AND HIS PATRON

The *Nṛttaratnāvalī* edited here is, as already mentioned in the Preface, an important work of interest to both students of *Nāṭya* and Āndhra history. Its author is Jāya who describes himself in the colophons as the *Senāpati* and *Gaja-sādhanika* of Mahārāja Gaṇa-patideva.[2] At the beginning of the work there is an eulogy on the author and the patron which tells us that King Gaṇapati, noting his intelligence, devotion and loyalty, took Jāyana, the author, even as the latter was a boy, and placed him under Minister Guṇḍa to be educated and trained.[3] In the course of the work, the verse I. 16 refers to the author as *Jāyasenāpati*, II. 346 as *Jāya-camūpa*, III. 68 as *Jāyanārya*, III. 198 as *Gajasainyanātha*, IV. 1 as *Jāyana*, V. 2 as *Danti-sainya-pati*, and VIII. 83, the concluding verse, as *Jāya-senādhinātha.* Apart from these, the author gives us the most important historical infor-

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1. See my Introduction to the Madras Music Academy edition of the *Saṅgītasārāmṛta*, pp. xxv, xxvi, xxvii, xlii, xliii.

2. इति श्रीमन्महाराजाधिराज-गणपतिदेव-गजसाधनिक-जायसेनापति-विरचितायां etc.

3. प्रेक्ष्य प्रज्ञामतिशयवतीं स्वामिभक्तिं च हर्षाद्
आकौमाराद् गणपतिनृपो जायनं यं समर्च्य ।
गुण्डामात्ये सकलसुमनस्सेव्यमाने जयन्तं
वाचां पत्यौ हरिरिव कलाश्लाघनीयं व्यनैषीत् ॥ I. 13.

mation of the actual date of the work in the beginning of ch. V. This chapter which opens the treatment of *Deśī-nṛtta* says that the author would describe the local and regional dances as prevalent at the time when King Gaṇapati was ruling[1], and taking this occasion, he mentions, a few verses earlier, the year in which he wrote the *Nṛttaratnāvalī*, -Kali 4355, cyclic year Ānanda,[2] i.e. A.D. 1253–4. From history and epigraphy, we know that Gaṇapati is the Kākatīya ruler of that name and the author Jāya, the commander of his elephant-forces (*Gajasādhanika*).

The Kākatīyas[3] are one of the major dynasties of the Andhra country to build up an empire and carve out a place for themselves not only in the political history of the land but in the more lasting contributions that the Telugu country made in the cultural field. The Kākatīyas, like similar dynasties which rose to power, had humble beginnings, having been feudatories of the Eastern Cālukyas of Veṅgi, and as in the case of royal houses in other parts of the country, enjoyed a spell of glory for about three centuries. Towards the end of the twelfth century, the Yādavas of Devagiri rose in power and developed as rivals of the Kākatīyas on the western side of the Deccan. In 1195, Kākatīya Rudradeva died at the hands of the Yādava Jaitrasimha. He was succeeded by his brother Mahādeva, who after a short and not very eventful reign (1195–98) obviously died at the hands of the same Yādava King with whom he was waging war. Mahādeva's young son Gaṇapati became a captive at the Yādava court but was soon released by Jaitrasiṁha and restored to his kingdom. Though we might reckon Gaṇapati's reign from 1198 itself, official records mentioning him

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1. महाराजाधिराजेऽस्मिन् गणपत्यवनीश्वरे ।
समुद्रमेखलामेनां वाहुना रक्षति क्षमाम् ॥
या देशी वर्तते लोके सास्माभि: कथ्यते स्फुटम् ।
निरूप्यतेऽधुना देश्यां स्थानकानि यथाक्रमम् ॥ V. 11-12 (p. 159)

2. कलौ यातेषु वर्षेषु भूतवाणाग्निसागरैः (4355) ।
मितेष्वानन्दसंज्ञेऽब्दे जगदानन्ददायिनि ॥ V. 6 (p. 158)

3. See M. Rama Rao, Political History of the Kākatīyas, Quarterly Journal of the Andhra Historical Research Society, VI, pp. 34 ff; M. Rama Rao, The Kākatīyas of Warangal; M. Somasekhara Sarma, A Forgotten Chapter of Andhra History; P. Srinivasachar, A Corpus of Inscriptions in the Telingana Districts of H. E. H. the Nizam's Dominions; and the Kākatīya Sañcikā.

appear only from 1202 A.D.[1] From this time onwards it was one continuous success, consolidation and extension of the power of the Kākatīyas. Gaṇapati proved an effective check on even the Yādavas and made his prowess felt on Kalinga as well as the Kāñcī-maṇḍala. But the most important achievement of Gaṇapati is the subjugation of the minor chieftains within Andhra and the internal consolidation of the Telugu country. Gaṇapati may well be claimed as the first Telugu King to have unified the Telugu peoples and established an Andhra empire as such, and the description of this King at the beginning of ch.V (p. 159) of our text reflects truly his military glory.

Among the local chiefs Gaṇapati subdued were the Ayya family holding the Kṛṣṇa delta as subordinates of the Velanāḍu rulers. Pinacoḍi of this family had three sons, the middle of whom was Jāya or Jāyana, and two daughters. Gaṇapati married these daughters of the Ayya chief and brought the valorous Jāya under his control by making him the commander of the imperial elephant-corps. The association of Gaṇapati and Jāya are seen from A.D. 1213 onwards, when Gaṇapati according to an inscription granted the Chebrolu village to Jāya.[2] That Gaṇapati evinced a paternal interest in Jāyana from the latter's boyhood is expressly mentioned in the *Nṛttaratnāvalī:*

आकौमाराद् गणपतिनृपो जायनं यं समर्च्य । (I. 13)

and this is supported by one of the verses (no. 36) in the Gaṇapeśvaram inscription of Jāya of Śaka 1153 in which, as in the Chebrolu epigraph, a full account of Jāya's family is given.[3] The relevent verse, which is very close to the expression in the *Nṛttaratnāvalī*-verse, runs thus:

तदनुजमतिसौम्याकारमाकारलक्ष्यैः
सुविनयनयदाक्ष्यस्थैर्यगाम्भीर्यशौर्यैः ।
शिशुमपि गरिमाणं प्रापितं जायनाख्यं
नरपतिरभिनन्द्य स्वानुचर्ये न्ययुंक्त ॥

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1. The Pillamarri inscription, Corpus of Inscriptions in the Telingana Districts of H.E.H. the Nizam's Dominions, Hyderabad Archaeological Series 13, pt. I, pp. 114-22, 194.

2. Edn. Keilhorn, Epi. Ind. VI. 38 ff. It is interesting to note that the temple-endowment figuring in this epigraph includes houses for sixteen dancing girls.

3. See the edition of this inscription by Hultzsch in Epi. Ind. III, pp. 82–93.

The previous verse refers to King Gaṇapati marrying the two Ayya sisters, Nāramā and Peramā and this one refers to Jāya as their younger brother (*anuja*) and very young in age (*śiśu*).[1] The King honoured him (*samarcya*) even as a boy according to our text; in corroboration of this we read in the above inscription:

ततः प्रसन्नश्चरितैर्मुदास्मै
प्रादात् क्षितीशः खलु जायनाय ।
आन्दोलिकाच्छत्रसनाथचिह्नैः
सेनाधिपत्यं गजसाधनित्वम् ॥ 37 ॥

Verse 39 speaks again of our author as a *Kumāra* at that time;

सुरेश्वरेणेव निजेश्वरेण
सेनाधिपत्याधिकृतो विभाति ।
जायः कुमारो विबुधैः परीतः
संप्राप्तशक्तिः परवीरहन्ता ॥

We noted that according to the *Nṛttaratnāvali* young Jāya was placed by King Gaṇapati under Guṇḍāmātya for education. From Gaṇapati's inscriptions, we know of no minister as such named Guṇḍa, but we hear of an earlier general, *Senāpati*, named Guṇḍa who was, however, of the Malyāla family[2] and thus could not have been the minister. Among the subordinates of Gaṇapati were the Brāhman chiefs of the Indalūri family who contributed ministers to the court; Gaṇapati's minister Soma, from this family, had a brother Gaṇṇa who also was probably a minister at the court; but it would be too much to suppose that Guṇḍāmātya in our mss. is a corruption of Gaṇṇāmātya.

There is only one other Guṇḍa whom we can mention in this connection. As will be seen from the account of Sanskrit literature under the Kākatīyas which follows, there flourished under Pratāparudra a Guṇḍaya, in charge of the Brahmans and a scholar in Veda, Śāstra and Smṛti and author of a commentary on the Khaṇḍana

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1. From this we are led to surmise that Jāya came to Gaṇapati even before 1213, the date of the earliest epigraph to mention them together. Mr. M. Somasekhara Sarma draws my attention to the fact that the conquest of Dvīpa (Divi) by Gaṇapati was effected long before the Chebrolu inscription and the Ayya family who were in Divi as the subordinates of the last Velanāṭi chief should have therefore come into contact with Gaṇapati before 1213.

2. Corpus of Ins. in the Tel. Dts., Pt. I. pp. 140 ff.

of Śrīharṣa. But from 1213 or thereabouts when young Jāya was placed under a Guṇḍāmātya by Gaṇapati to *C.* 1300 when Pratāparuda was ruling, it is really a far cry and Guṇḍa who was already a respected teacher and minister in 1213 cannot normally be expected to be still in harness at *C.* 1300.

With the help of the above mentioned subordinates and officials, Gaṇapati enjoyed a glorious rule for sixty-four years. He passed away in 1262 A.D. and already his daughter and successor Rudrāmbā had begun to exercise joint rule from 1258 onwards. 1261 A.D. registers Gaṇapati's last official record, issued jointly with his daughter.

Naturally the long and successful reign of Gaṇapati was attended with much artistic and literary activity. Our own author Jāyasenāpati wrote the work *Nṛttaratnāvalī* on dance, and therein at the end of ch.V., he refers to a companion work of his on pure music, *Gītaratnāvalī*:

स चास्माभिः स्फुटं गीतरत्नावल्यां प्रपञ्चितः । (p. 172)

It is said in some quarters that Jāya wrote similarly a *Vādyaratnāvalī* separately; but no evidence is cited for this.

IV

SANSKRIT LITERATURE UNDER THE KAKATĪYAS

The Kākatīyas, like other dynasties elsewhere, extended liberal patronage to Sanskrit scholars and poets. Their inscriptions comprise a large number in highly ornate Sanskrit poetic style, a few of which display even the difficult *bandhas* and such feats as the omission of particular letters, *niṣkaṇṭhya, niroṣṭhya* etc.[1] They are occasioned by endowments of villages for Sanskrit scholars and among subjects forming the speciality of these donees are to be met with different branches of Sanskrit literature. Some at least of the Sanskrit works of this period are very important, *e.g.*, our *Nṛttaratnāvalī* itself, while some others have become very popular, *e.g.*, the Alaṅkāra work *Pratāparudrayaśobhūṣaṇa*.[2] The last mentioned, which is also the

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1. See Corpus of Inscriptions in the Telingana Dts., pt. II, p. 9.
2. Edns: Bombay Sanskrit Series, K. P. Trivedi, and Balamanorama Press, Madras.

best known work produced under these rulers, was written by poet Vidyānātha in praise of King Pratāparudra, 1296–1323, the last of the Kākatīya rulers under whom the kingdom extended to its utmost, from Siṁhācalam to Kāñcī.[1] On the basis of a verse in which Vidyānātha compares himself to sage Agastya,[2] some scholars have been holding the view that poet Agastya Paṇḍita and'Vidyānātha are identical. Agastya, of course, is a well-known and prolific poet of this time, credited with seventy-four works,[3] out of which three alone are now available, the *Bālabhārata*, a mahākāvya, the *Nalakīrtikaumudī*, a khaṇḍa-kāvya in four cantos, and the *Kṛṣṇacarita*, a prose work. Agastya was the teacher of the royal poetess Gaṅgā Devī of the Vijayanagara court who wrote the *Madhurāvijaya* or *Vīra-Kamparāyacarita*, and maternal uncle of the brothers Viśvanātha who wrote the play *Saugandhikāharaṇa*[4] and Narasiṁha who dramatised the Kādambarī in his *Kādambarīkalyāṇa-nāṭaka*.[5] Viśvanātha's *Saugandhikāharaṇa* mentions King Pratāparudra in the Prologue. Viśvanātha and Narasiṁha were sons of Gaṅgādhara Kavi, the sister's husband of Agastya and according to the information given by Gaṅgā Devī in her Madhurāvijaya (I. 15), Gaṅgādhara wrote a drama on the Mahābhārata theme, a play yet to be discovered or identified. That patronage was extended to Jainism is seen from the Jain work *Jinendrakalyāṇābhyudaya*[6] or *Arhatpratiṣṭhā* written in Pratāparudra's time by Appayārya,[7] pupil of Puṣpasenācārya; the work was completed on Sunday January 20th, 1320 A.D. at the Kākatīya capital Warangal. In Telugu, there is the *Nītiśāstramuktāvalī* of Baddena which is said to be based on a *Nītisāra* in Sanskrit written by King Pratāparudradeva: in the South Indian Sanskrit anthology, the Sūktiratnahāra[8] of Kāliṅgarāya Sūrya, a number of gnomic verses are extracted from a work called

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1. On his patronage of Tamil see M. Raghava Iyengar, *Tamilarum Andhrarum*. There is a stray verse of the famous author of the Tamil Rāmāyaṇa, Kambar, showing Kambar's association with Pratārparudra.
2. See śl. 60 (p. 66, Bālamanoramā edn.): औन्नत्यं यदि वर्ण्यते etc.
3. See New Catalogues Catalogorum, I, p. 19a.
4. Ed. Kāvyamālā 74.
5. Ed. Madras, 1936.

6, 7. See New Catalogues Catalogorum I, p. 196b, and Catalogue of Mss. in Central Provinces and Berar by Hiralal, no. 7239. There are two mss. of the work at Sravanabelgola.

8. Trivandrum Sanskrit Series, no. 141.

Pratāparudrīya which is likely to be the *Nītisāra*.[1] The poet Śākalya Malla(u) Bhaṭṭa is also placed in Pratāparudra's court and a *Vīra-Bhallaṭa Deśika* is also likewise mentioned;[2] of these, the former was son of Mādhava and composed the *Udāttarāghava Kāvya*,[3] which judging from its two commentaries,[4] seems to have gained some renown. Śākalya Malla is credited also with the composition of a Niroṣṭhya Rāmāyaṇa.[5] Vīra Bhallaṭa Deśika seems to have been proficient in Nāṭya śāstra.[6] Like the *Nītiśāstramuktāvalī*, the Telugu *Krīḍābhirāma* is said to be based on a Sanskrit original which can be referred to this period, *viz.* the *Premābhirāma* of Rāvipāṭi Tripurāntaka. The Kolani family of chiefs who were, before their conquest of Kolanuvīḍu, called the Indulūri chiefs, were ministers, generals and elephant commanders under the Kākatīyas.[7] In the time of King Ganapati, one Soma-mantrin of this family was the King's minister; Soma had a brother Peda Ganna; the former had the son Manuma Ganna whose son was Kolani Rudradeva who was a powerful general under Pratāparudradeva. This general Rudradeva is credited with a metrical grammatical work of the form of a commentary, called *Rājarudrīya* or *Ślokavārttika-vyākhyā*. In this work of which there are two mss., an original and a transcript, in the Madras Govt. Oriental Library, R. 3912 (a) and R. 5565, the author describes himself as the chief commander, as also the custodian of the Seal, under Kākatīya Pratāparudra: आदिराज-काकतीय-प्रतापरुद्रप्रधानिवर्यस्य मुद्राङ्क-स्र(ग)न्नय(सू)नुराजिते(रचिते) वार्तिकव्याख्यानम् । (*cf.* R. 3912 (a), palmleaf ms. in Telugu script). The identity of the author is also

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1. See my paper on this anthology, Journal of Oriental Research, Madras, vol. XIII, p. 306. But an examination and comparison of the Pratāparudrīya quotations in the Sūktiratnahāra with Baddena's Nītiśāstramuktāvalī does not bear out the belief. Dr. M. Rama Rao takes the *Nītisāra* as the work of the earlier Kākatīya King Rudradeva, 1158-96 A.D. (see his 'The Kākatīyas of Warangal', p. 52), which seems to be wrong.
2. See M. S. Sarma, History of the Reddi Kings, p. 426.
3. Madras Govt. Ori. Mss. Library, D. 11457. Printed, Bombay.
4. *Ibid.* D. 11458, R. 2332.
5. Referred to in the Telugu Niroṣṭhya Kāvya, Daśarathanandanacarita.
6. See M. Somasekhara Sarma, *ibid.*, p. 426.
7. M. Somasekhara Sarma, A Forgotten chapter of Andhra History, pp. 25–28; the geneology furnished by Kolani Gaṇapatideva in his Telugu work *Śivayogasāra*.

clear from the mention of the author as Gannayya-sūnu; and from the geneology furnished in the Śivayogasāra, Kolani Rudradeva, the author, is known to be the son of Manuma Ganna, commander of Rudramadevī, and son of Soma, minister of Kākatīya Ganapati. The *Rājarudrīya* is an interesting work in grammar, offering a gloss on the *Ślokavārttikas*, *i.e.*, those metrical dicta of a Vārttika character quoted by Patañjali which from Bhartṛhari, Kaiyaṭa and Nāgoji are known to have been called the Ślokavārttika.[1] In the Mackenzie Mss. in the Madras Govt. Oriental Mss. Library (Local Records vol. 45, pp. 34-35) we have a Sanskrit inscription in Grantha characters on the four gates of a Kākatīya temple; the verses on the northern and eastern gates reveal to us a poet named Narasiṁha; more interesting is the information found here that this Narasiṁha wrote a historical work called the *Kākatīyacarita* which he finished in a single day, that he wrote some works of philosophy and that he was also the author of specimens of all the ten kinds of drama. The Ṛgveda is also mentioned but what he did with it is not clear. At the end of the verse on the eastern side, it is incised that the verse on Narasiṁha as the author of ten kinds of dramas is taken from the prose work *Malayavatī*. Of this prose composition too the author is, in all likelihood, the same prolific Narasiṁha.

ऋक्छाया रचिता निरर्गलगिरा येनाधिकुड्डे (?) यस्ी
शास्त्रगूढ (ग्रन्थ) कृता नृसिंहकृतिना हृङ्ग्रन्थिगढ (?) च्छिद्रा।
अह्नैकेन हि काकतीयचरित्ते तेन द्विशिष्टा कृताः (?)
काष्टाधा....निह....नि (र्मि ?) तयशः........ण्ढ....स.......कृताः (?) ॥
अप्राप(प्त)सभास्तम्भो (म्भो)ऽप्यु (प्य)विपन्नहिरण्यकशिपुरपि।
अविक्कर(त)मुखोऽपि (पि) लशासु (दशासु) प्रगल्भते रूपकेशः(षु)
नरसिंहः ॥
मलयवतीनाम्नि गद्यकाव्ये ॥

Who can this Narasiṁha be and under which Kākatīya King did he flourish? I think he may be identical with Agastya's nephew already mentioned, the author of the play *Kādambarī Kalyāṇa*. For in the

1. See my account of Literature in the Nanda-Maurya period, *Age of the Nandas and Mauryas*, p. 328. The information in the Madras Triennial Catalogue R. No. 3912 (a) that this is a gloss on the *Kāśikā* and the emendation of the post-colophon statement in the ms. to that effect are wrong. Among the colophons within the work, that to V. 4 calls the gloss वृत्तिस्थश्लोकव्याख्यान; the last colophon reads वृत्तिकश्लोकव्याख्यान।

Prologue to that play, Narasiṁha refers to himself in terms akin to those in the above inscription, *viz.*, he is an adept in all the ten kinds of Rūpakas:

अयं दशसु रूपकेष्वपि निरूढिमाढौकितुं
परं प्रभवतीति नो मनसि मैव भूदद्भुतम् ॥ 7 ॥

This means that the Kākatīya king under whom he wrote is Pratāparudra.

A more important figure among the scholars of Pratāparudra's court was Guṇḍaya Bhaṭṭa, already referred to briefly, who was in charge of the office of looking after the Brahmans, the Brāhmaṇādhikārin. We came to know of this Guṇḍaya for the first time now from a ms. of his commentary on the Advaita classic Khaṇḍana Khaṇḍa Khādya of Śrīharṣa, preserved in the Travancore University Mss. Library.[1] According to the third and fourth introductory verse at the opening of this work, Guṇḍaya who was the Brāhmaṇādhikārin under Pratāparudra was a master of Veda, Śāstra and Smṛti and son of Rājamahendra Somayājin who was a supreme Vedāntin.

वेदान्तसार्वभौमश्रीराजमहेन्द्रसोमयाजिसुतः ।
यो वहति वेदशास्त्रस्मृत्यर्णवकर्णधारधुरम् ॥
स ब्राह्मणाधिकारी गुण्डयभट्टः प्रतापरुद्रस्य ।
विदधाति खण्डनस्य ग्रन्थग्रन्थ्युपलटङ्किकां टीकाम् ॥

Besides these writers we know from the Pānugal inscription of Pratāparudra (A.D. 1290) of poet Ananta, grandson of Govinda-bhaṭṭa, who composed that inscription;[2] also, according to the Veṅkaṭaguḍi inscription, the Śaiva religious head Aghoraśivācārya,

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1. No. 5518. I am thankful to the authorities of the Library for sending me extracts from this ms. The beginning of the work in the ms. is:

महादेवं महाशक्तिमद्वैतद्वैतसाक्षिणम् ।
सत्यं चिज्ज्ञानमानन्दं वन्दे मामेव लक्षितम् ॥ १ ॥
ऐन्दवीं दधतीं मौलौ कलां सौन्दर्यवारिधिम् ।
नमामि भारतीं हारघनसारसुधानिभाम् ॥ २ ॥

2. See Corpus of Inscriptions, pp. 102 ff.

of the shrine of Sahasraliṅga-Gaṇapati, received patronage under Pratāparudra.[1]

We have noticed quite a considerable output of Sanskrit literature under the last great Kākatīya. So far as his predecessor, his grandmother Rudrāmbā, 1260-1296, is concerned, we have no materials available about the Sanskrit writers of her time. The Indaluri (Kolani) family of Brahman chiefs who were ministers and commanders of the Kākatīyas was also a family of authors; it was represented at this time by Ganna, father of the author of the *Rājarudrīya* already noticed. From epigraphy we can say that the tradition of munificent royal patronage of Sanskrit scholars is reflected in her time in the Koṭagiri plates dated A.D. 1273 in which fifteen donees, all Brahman Sanskrit scholars, three of whom are poets, one a Bhāgavata, and one a poet from Tamil country (Draviḍa Umjapirā Kavigāru), are met with.[2]

To come back to the reign of Gaṇapati, Rudrāmbā's father, the only outstanding Sanskrit writer of his time so far known is our author Jāyasenāpati. While mss. reveal no other author, inscriptions help us to add a little more to our knowledge of Sanskrit learning and literature under Gaṇapati. The Pakhal inscription of Gaṇapati dated 1245 A.D.[3] mentions its composer as *Kavi-cakravarttin*, of a family devoted for generations to the Kākatīyas (see last Sanskrit verse, 41st, and the closing Telugu passage). Another erudite epigraphical poet of this reign is Īśvarabhaṭṭopādhyāya of the Taraṇikaṇṭi family; he was a master of Yajurveda, grammar and Citrakavitva: in the last class, he indulges, even in inscriptions, in such feats as Niṣkaṇṭhya, Nistālavya, Nirmurdhanya, Nirdantya and Niroṣṭhya, as also varieties of Bhramaka.[4] Īśvara Suri flourished under both Rudradeva and his grandson Gaṇapati and his immediate patron was the general Malyāla Guṇḍa. The Gaṇapavaram Inscription of A.D. 1214 is by the poet Nandi, son of Reci, son of Nandimitra of Bhāradvāja gotra and a great scholar. The Hanumakoṇḍa inscription of Rudradeva[5] dated 1163 A.D. is composed by one Acintendra, son of Rāmeśvara Dīkṣita and pupil of the advaitic sannyāsin, Advayāmṛta.

1. Hyderabad Arch. Series, No. 6.
2. Corpus of Inscriptions, pp. 65 ff.
3. Hyderabad Arch. Series, No. 4, Ed. by L.D. Barnett.
4. See Corpus of Inscriptions, Pts. 1 and 2.
5. *Ibid.* pt. 1, pp. 8 ff.

The richer picture of the religious conditions presented by the Kākatīya inscriptions is again an indirect evidence of the patronage extended to Sanskrit learning and teachers of different religious sects and schools of philosophy. Veda, sacrifices, temples, Advaita, Śaiva schools, observance of Dānas and Vratas set forth in Dharma-nibandhas[1] — all these found in the inscriptions prove the full swing in which the Sanskrit learning was during these times.

Not less relevant to our purpose is the Telugu literary output of this age; for authors like Pālkuriki Somanātha, Tikkana and Mārana were themselves great Sanskrit scholars; the Telugu compositions not only bear the impress of the Sanskrit literature but some of them were translations or adaptations of Sanskrit originals. It will hardly be an exaggeration to state that a full appreciation of the condition of Sanskrit learning and literary activity in Sanskrit during this period is not possible without taking into consideration the Telugu writings also.

V

NĀṬYA SĀSTRA IN ANDHRA

Of the many branches of learning which flourished under the patronage of the Telugu kings, not the least noteworthy is that of Nāṭya Śāstra, embracing the twin arts of music and dance. The great popularity of these arts in the Andhradeśa from early times is seen from the sculptures of Amaravati and Nagarjunakonda, and if the evidence of the plastic art alone would suffice, we find the continuity of the art of dance up to the Vijayanagar times. Confining our attention to dance for the present, we find that Amaravati, besides vouching to us the vogue of the art, reveals the great choreographic possibilities of the group and composite dances called Piṇḍī-bandhas mentioned by Bharata and elaborated by Abhinavagupta; the verbal descriptions in Sanskrit texts become concrete in the beautiful depictions in stone, such as in the Amaravati scene in which we see a group-dance of four danseuses, (drawing 16, plate xiii, *Amaravati Sculptures in the Madras Museum*, Govt. Museum, Madras), which is remarkable for its composition, balance and grace. In the Amaravati sculptures

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1. *Ibid.* pt. 2. pp. 17-29.

preserved in the British Museum also, we have a dance-scene with a danseuse accompanied by two ladies playing on the flute and the vīṇā (see plate XXVI, *Sculptures from Amaravati in the British Museum*, 1954). The sculptures of Goli in Guntur District show a lady playing the harp (pl. vi. Fig. I, *Madras Museum Bulletin* on *Buddhist Sculptures from a Stupa near Goli*). In Nagarjunakonda, we have not only a similar sculpture of a lady playing the vīṇā (Pl. XLIV (a), (Longhurst, *The Buddhist Antiquities of Nagarjunakonda*, Memoirs of the Archaeological Survey of India), but there is also the scene of a group-dance by three danseuses[1], which though less beautiful and striking, can be studied along with the group-dance in Amaravati referred to earlier.

The wide vogue of dance in the Kākatīya period is attested by the triple testimony of epigraphy, sculpture and literature. The Pillamaṛṛi inscription of Receruvula Nāmi Reḍḍi[2] records the gift of houses to musicians, drummers and dancers attached to the temples. The Pānugal inscription of Mailāmbā[3] mentions similar endowments for music and dancing. The Dharmasāgar inscription[4] refers to *nivartanas* of land for musicians[5] and ten dancing girls. As already noticed[6], the Gaṇapati-Jāya inscription of Chebrolu[7] speaks of houses being granted to sixteen dancing girls.

Along with these epigraphs, the sculptures of the temples built by the Kākatīya Kings confirm the continuity of the dance-traditions and their association with the temples. The most noteworthy dance-sculptures of the Kākatīya period are those of the Rāmappa temple a few of the poses from which are reproduced in this book ; from the point of view of the Sanskrit treatise edited here, these dance-sculptures have an additional significance, for they were done in the reign of the same Gaṇapati under whom Jāya wrote his *Nṛttaratnāvalī*. It has been mentioned or at least assumed by some Telugu writers on the history of dance and music in Andhra that the Kākatīya dance-sculptures illustrate Jāya's work, but this cannot be demonstrated ; the specimens we have are too meagre and disclose no effort, compa-

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1 *IHQ.*, Calcutta, XXVIII, No. 2. June 1952, T. N. Ramachandran, Excavations at Nagarjunakonda, plate 10, facing p. 118.

2. *Corpus of Ins.* No. 37.

3. *Ibid.* No. 36.

4. *Ibid.* No. 1.

5. There is a reference here to a rare instrument called Jalaja-Karaṇḍa.

6. *Vide* above p. 10, fn. 2.

7. *Epi. Ind.* vi. 38 ff.

rable to the one at Chidambaram or Tanjore, at any systematic illustration; and though approximations can be seen, exact identifications of the poses in these carvings in terms of the classic Karaṇas cannot be definitely made. In the *Annual Report of the Arch. Dept. of H. E. H. Nizam's Dominions*, 1915–16 (1917), we have in plate vii pillars and doorways of the Great Temple of Pālampet carved with dancing figures; pl. ix (a) here shows the interior of the Temple at the eastern end of the Rāmappa lake Bund, Pālampet (Warangal), with dancing figures in different poses accompanied by lady-drummers; fig. (b) shows similar dancing figures with lady-drummers on doorways from the western end. The *Report* for 1934–35 (1938) pl. vi (a) shows a door-lintel from Warangal Fort carrying similar dance-carvings. The Svayambhuliṅgeśvara temple in the Warangal fort has miniature representations of Śiva's dance.[1]

On the literary side we have both Sanskrit and Telugu works bearing witness to the extensive practice of dance in this age. On the Sanskrit side, we have our *Nṛttaratnāvalī* itself. On the side of Telugu works, we have not merely side-lights thrown on the state of this art during this period, but more substantial information and material pertaining to the art. For example in the *Paṇḍitārādhya Caritra*[2] already referred to, we have in the Parvata-prakaraṇa not only a resume of the technical terms of dance, but a description of the folk-dances which is particularly valuable from the point of view of the folk-dances described in the *Nṛttaratnāvalī*. This work confirms the dual association of dance and temple, and of dance and Śaivism, for the work describes these dances as part of the Mahā-śivarātri festival at the Śrīśailam shrine. The more popular Deśī-dances described in this work are: *Vedayāṭa* which is Vikaṭa-nartana, *Cindu* dealt with by Jāya too, *Kōdaṅgiyāṭa* which is clowns' dance and can be compared with the Bhāṇḍika-nartana in Jāya, *Peraṇi* found in Jāya, plays depicting the acts of the Pramatha-gaṇas (bahu-nāṭakamulu), *Bahurūpa* which is described by Jāya also, *Veḍḍaṅga*[3] which is full of *karaṇas* and varied *gatis* but is obscure, imitation of celestial and semi-celestial damsels, *Bird-dance*, dance on top of *Bamboos* (Vaṁśa-nartana by Ḍombas), Shadow-plays showing Bhārata and other stories, Puppet-shows and Fancy-dress (Pagaṭi [Pahal in Tamil] vēṣa).

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1 See M. S. Sarma, *History of the Reddi Kingdoms*, p. 428.

2. *Andhra Granthamālā*, 30. See also Sri M. S. Sarma, *History of the Reddi Kingdoms*, pp. 425ff. I am thankful to Dr. N. Venkataramanayya, M. S. Sarma and Mr. Appa Rao, Telugu Lecturer, Presidency College, for helping me to take notes from this source.

3. Veḍḍaṅga itself is not a Telugu word.

As Somanātha's narrative is full of Nāṭya-information, it may be usefully digested here. It is noteworthy that Peraṇi is qualified here as Pañcāṁsi which is to be corrected as Pañca-aṁśi, having five parts, as indeed Peraṇi has been described in texts to be; its five aṁśas or aṅgas are, as Jāya sets them forth, Nṛtta, Kaivāra (i. e., Kavicāra), Gharghara, Vikaṭa and Gīta. Somanātha then describes the other dances going on in front of the shrine. He starts first with the ornaments and make-up of the dancers. The use of *shorts* it mentioned, which may be noted. Then there was music and dance as soon as the dancers arrived inside; this is *pūrva-raṅga,* within the curtain, at the end of which the dancers issued out of the curtain (Javanikā). The play of the various aṅgas, pratyaṅgas and upāṅgas like eyes and brows of the dancers is then generally described which is followed by a description of instrumental music, with a list of Dēśī terms of *gamakas* and modes of instrumentation. After a brief reference to foot-work, Pāda-ghaṭṭana and Udghaṭana and Karaṇa of the Utpluti variety, the author gives a purely poetic description of the full fervour in which the dancers of different kinds danced about. It is interesting to note here the poet mentioning those that walked on bamboo-stilts, on one leg, on the knees, those that moved forward in a seated pose and on their breasts and others who wheeled around. Special attention may be drawn to Somanātha describing some as wheeling round like tops, because the circular piroutte-movements called Bhramarīs are now scarce if not absent from our dances here, though they are seen in the Kathak in the North and the Kandyan. Equally noteworthy is Somanātha's description of dancers who strut or step or jump or utter sounds or act otherwise like different birds and animals, peacock, bee, parrot, fish, swan, deer, cuckoo, monkey, bull, elephant, tiger and serpent.

With all these the assemblage of manifold types of dancers were dancing and enacting plays on different stories. Somanātha has then a long musical excursus the material in which I have set forth elsewhere[1].

The aṅgas of Dēśī-lāsya are set forth in different works and Jāya gives and defines forty-six of them in Chapter VI of his work. Somanātha gives in this description a large number of these; while it is difficult to make out some of these, some cannot be traced in Jāya,

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1 See my article "Music in Pālkuriki Somanātha's works", *Journal of the Madras Music Academy*, Vol. XIV, pp. 140–44

Śārṅgadeva, Pārśvadeva or Vemabhūpāla ; and for that very reason, I think, Somanātha's description has a value of its own in the study of the history of dance in those times.

After enumerating the Dēśī-lāsyāṅgas, Somanātha gives a resume of the actions of different limbs: 4 of the face, 7 of the brows, 26 of the eyes, 6 of the nostrils, 10 *of the ear*, 9 of the neck, 3 of the breast, 5 of the feet, 5 of the thighs ; then 20 Aṅgahāras, 22 Tānakas, i. e., Sthānakas, 34 Dṛṣṭis, 64 Hastas, 32 Cārīs, 7 Bhramarīs, 108 Karaṇas, 100 Alaṅkāras, 13 actions of the head, and 32 *Daṇḍanas*. This list does not accord fully with that in any single text, some numbers are peculiar, the two sets of eyes are perplexing and the 100 Alaṅkāras and 32 Daṇḍanas obscure.

Lastly Somanātha has a very interesting list of gatis according to different birds and animals, swan, elephant, bull, monkey, goat, peacock and serpent.

Somanātha shows that we have to collect and collate more material from literary sources for producing an adequate account of the wealth and variations of the art and its traditions.

The relevant portions of this long description of dances is reproduced here in Devanagari script for the benefit of the non-Telugu scholars interested in Nāṭya.

अप्पाट वेडअाट लाडेडिवारु,
वेड्डुकतो चिन्दु पाडङ्ग नुब्बि,
कोडङ्गि आटल गुनिसेडिवारु,
प्रन्नि निजदेश भाषल जतुल
कन्नि बोडङ्गाट लाडेडिवारु,
भ्रमरमुल् सालेमुल् बयकमुल् मेरसि
रमण पश्चांसि(शि) पेरणि आड्डुवारु,
प्रमथपुरातन पट्टुचारित्रमुलु
क्रममोन्द बहु नाटकमुलाड्डुवारु,
ललिताङ्ग रस कलालंकार रेख-
लल्वड बहुरूप माडेड्डुवारु,
करणमुल् मेरवणुल् गतुलु(लः) चित्रमुलु

अरुदुग वेङ्कङ्ग माडेङ्कवारु
अमराङ्गनलु दिवि नाडेङ्कु माङ्कि,
अमरङ्ग गडलैप[1] आडेङ्कवारु,
आ वियद्गति पक्षु लाडेङ्कनट्टि
भावन म्रोकुलपै[2] आङ्कवारु,
भारतादिकथल चीर[3] मरुगुल
आरङ्ग बोम्मल आडिंचुवारु,
कङ्कु अद्भुतम्बुग कम्बसूत्रम्बु
लडरङ्ग बोम्मल[4] आडिंचवारु,
आदट गन्धर्व-यक्ष-विद्याध-
राङ्कलै[5] पाडेङ्कु आडेङ्कवारु,
विधमुन प्रच्छन्न वेषमुल्[6] दाल्चि
अधिकोत्सवमु तुलुकाडनट्लाङ्कु-(तुलुकाङ्कनट्लाड?)
[7]शिरमुन उरमुन चेवुल कण्ठमुन
करमुल कूकट काल्ल चेल्वार
कवदण्डलुनु कनुगव करणिकलु
सवरम्बुलुनु कलशम्बु दण्डलुनु
[8]भसितम्बुपूतपै परगु बच्चेनलु
नसलारु चिरु गज्जियलु[9] अन्दियलु
सरिरव पंक्तुल जलपोसनमुलु
करमोप्पु तोङ्गल्लुगल चल्लडमुलु[10]
पोल्चु दन्तावलुल् पुष्पमालिकलु

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1. Vaṁśa; bamboo-dance. 2. Rope-dance. 3. Shadow-play on screen. 4. Puppet-play. 5. Dances in imitation of semi-divine beings. 6. This is Pagaṭi-veṣa or Pahal-veṣa as it is called in Tamil, in which one or a pair come round each day in a different role and make-up and with short dialogues imitate different stock characters in life. 7. Description of Saiva devotees with dress and ornaments doing dances; the description of this forms a long continuous bit in the text. 8. Some have holy ashes, Kalaśa and Daṇḍa. 9. Small bells at the feet. 10. Shorts.

तान्चि अत्यद्भुतोत्सवलील तनर
जनुलु हर्षिम्प आस्थानमुल् चोच्चि[1]
अनुकूल विविध [2]वाद्यसमेलनमुन
आर्भटं बिच्चि ओय्यन जवनिकल[3]
गर्भम्बु वेडलि, अक्कजमु वट्रिल्ल
[4]आडक मुन्दर अभिनयम्बोलय
चूडकमुन्दर चोद्यम्बुतनर
निक्कुचुनु त्रिभङ्गि निलुचुचु अट्ल
चोक्कुचु सभ चूचि ओक्किन्त नगुचु
नलि अङ्गसञ्चलनमुनन्द गतुलु
ललिगोनि भ्रूलतलन नर्तनम्बु
मोनयुचित्तोल्लासमुननु रञ्जकत
तनर कटाक्षम्बुननु कुशलम्बु
ललरि शिर:कम्पमाचरिंचुचुनु
नलि अङ्गुलि स्फोटनम्बु चेयुचुनु

5 * *

पटुरसालङ्कार भावमुल् तनर
स्फुटवाद्य ताल सङ्घटन घटिल्ल
तनु पादवट्टन तनरुनुद्घटन-
लनुनयिंचुचु अन्दियल् कदल्चुचुनु
ओहो अनुचु गतुलोड्डविंचुचुनु
आहा अनुचु लास्यमनुनयिंचुचुनु

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1. With such make-up they come to the presence of the Lord. 2. The orchestra before they begin their show, i.e. Pūrvaraṅga. 3. Curtain 4. These two lines describe something like Aṅkura and Sūcā in which. even before the actual Abhinaya is done, one appears to see it all clearly, owing to the perfection of the art. 5. Here are given different Sthāyas in connection with instrumental music; see Ratnākara Prakīrṇaka ch., SSSāra, TSS. p. 8; but all the names given by Somanātha cannot be traced in those or any other texts.

जतुलु पाङ्चु तालगतुल काङ्चुनु
श्रुतुल कूङ्चु नेलत्रोक्क नोङ्चुनु
वीगुचु करणिकल् विस्तरिञ्चुचुनु[1]

[2] * *

[3]मरकाल्ल नडचुचु मट्टिकाल्लगुचु
[4]ओरुकाल्ल नडचुचु धर गोंतुकोनुचु
[5]म्रोकाल्ल नडचुचु मोगि नेल काल्लु
ताकुचुंड एगसि तट्टुकन चनुचु
[6]कूर्चुण्डि नडचुचु कुप्पिचि अचट
आर्चुचु, मेरमुलन्दन्द वैचुचुनु
[7]उरमुन नडचुचु ओदिकिल चनुचु
धर पोरलुचु समुद्धति लेचि चनुचु
उर्वित्रिप्पटमुन ओक्क त्रेल इडि अ-
[8]गुर्वुगा तिरुगुचु, गुर्विंचुकोनुचु
करतलंबानि शीघ्रम सारि अट्लु
धर तिरुगुचु देसल् तन्नि निल्चुचुनु
धर [9]बोम्मरमुनट्लु तलक्रिंदु चेसि
तिरुगुचु वेलिदन्नि तिवुट निल्चुचुनु
[10]नमिलियु पोले उन्नति नटिंचुचुनु
[11]भ्रमरंबु क्रियनु ता परिवर्टिंचुचुनु
[12]चिलुकयुपोले चेन्नोलय पलुकुचुनु
[13]जलचरंबुलु पोले जनुल कुल्कुचुनु
[14]कलहंसयुनुपोले गतुल नेर्चुचुनु
[15]इलमृगमट्लिरिमिरिमि चूचुचुनु

1. Utpluti-Karaṇas referred to. 2. A poetic description of the dancing movements follows. 3. Some walking on wooden stilts. 4. Some on one leg. 5. Some on knees. 6. Some moving on in a seated posture. 7. Some on breast. 8. Some were wheeling round. 9. Some spinning like tops. 10. Like a peacock ; from here dances imitating different birds, animals and reptiles are described. 11. Bee. 12. Parrot. 13. Fish. 14. Swan. 15. Deer.

[1]गड्डुकोयिलपोले कडगिकूयुचुनु
चेंडि[2]क्रोतियुपोले विकृति चेयुचुनु
[3]आलरेड्डुनु पोले अट इट चनुचु
[4]गोलिकाडनु पोले गोमेँन कोनुचु
[5]मदगजंबुनु पोले मारुमलयुचु
पोदलि [6]व्याघ्रंबट्ल पोरिनुलियुचुनु
[7]केसरि पोले लंघिंचि पट्टुचुनु
[8]मासटीड्डुनु पोले मड्डिपेट्टुचुनु
महि [9]भुजगमु पोले मलकलुगोनुचु
[10]विहगंबु क्रिय नभोवीथिनि चनुचु
[11]सरि विलासिनि पोले सभ मुरियुचुनु
वर विटुनट्लु भावमुलरयुचुनु
कवियट्ल नवरसग्राहकुंडगुचु
शिवयोगियट्टुलु चिरुनव्वुनगुचु[12]

*   *

वेंडियु भवु बहु विश्वचरितमु ल
खंडित गति नाटकंबुलाडुचुनु
भृंगियु अभिमतप्रीतिमर्थंबु
भृंगुललो तानु भृंगियै आड

[13]*   *

[14]अंगरागंबु गीतांगरेखयुनु

1. Cuckoo. 2. Monkey. 3. Bull. 4. Black ape. 5. Elephant 6. Tiger. 7. Lion. 8. Elephant-mahout. 9. Serpent. 10. Bird. 11. From here, imitations of human characters are described. 12. After referring to several such the Poet says that in this manner, Nāṭakas with manifold themes were being done. 13. Here is a long description of the music going on there; there is a full resume of music, giving a catalogue of Vīṇā, Rāgas, Tālas etc., for which see my article 'Music in Pālkuriki Somanātha's works' in the *Journal of the Music Academy*, Madras, Vol. XIV, pp. 140-144. 14. This is a long list of Deśī lāsyāngas, fuller than the lists in Ratnākara, the present Ratnāvali, the Samayasāra and Cintāmaṇi.

रंगशोभयु मुखरागंबु ततमु
विततंबु निलयंबु विगतियु अंस-
गतियु आवर्तन ग्रहगति लवणि
देसिकारत सभा धीरधियुनु क-
लासंबु चोक्कि सलावलि भ्रमरि
अवधानमुनु संधि अनु नोक विधमु
व्यवसायमुनु निजवणियु लंधितमु
ताल मभिनयोपतापनयुनु सु-
तालंबुनु प्रसन्नतयु विवर्तनमु
बयवाटमु ललितवसयु कनिष्ठ-
कयुनु अप्पणमु वलयुनु कोमलक
उल्लासमुनु ललियुनु मनोहरमु
डिल्लाइ दुक्षाणि ठेवणि जंके
डालंबु ठवलि सौष्ठवमु विभ्रममु
चालि ओय्यारंबु सरसंबु तनर
[1]वरुस चतुर्विध वक्त्र विभ्रममु
पोरि सप्तविध निज भ्रूलताटनमु
षट्विंशति क्रम चक्षुरंकितमु
षड्विध नासा लसत्कुंचितंबु
घनयुक्ति दशविध कर्णावधान-
मुनु नव विध गल मुल्ल्योल्लसनमु
सुरुचिर त्रिविध वक्षोविलासंबु
धर चेप्पनोप्पु पादद्वय पंच-

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1. Here is given a resume of the movements of the Aṅgas, Pratyaṅgas and Upāṅgas of Āṅgikābhinaya; the number in some differs from those in well-known texts and some are new ; 4 kinds of Face, 7 of Brows, 26 of Eye, 6 of Nostrils, *10 of Ear*, 9 of Neck, 3 of Breast, 5 of Feet, 5 of Thighs, 20 Aṅgahāras, 22 Sthānakas, 34 Dṛṣṭis, 64 Hastas, 32 Cārīs, 7 Bhramarīs, 108 Karaṇas, 100 *Alaṅkāras*, 13 Head-movements, 32 Daṇḍanas.

कंवु, ऊरुद्वय कलित पंचकमु
पंत्रि सुगति समभंगि त्रिभंगि
अरुदगु विंशति अंगहारमुल्लु
धर इरुवदिरेंड्ड तानकंवुलुनु
चत्तीसु दष्टुल्लु, चौषष्टि हस्तमुल,
वत्तीसु चारुल्लु, भ्रमरुल्लु एड्ड
अेगि करणंवुलष्टोत्तरशतमु
मोगि नूरलंकारमुल्लु, शिरोभेद-
मुल्लु पदुमूड्डनु, मुप्पदिरेंड्ड
पोलुपारु दंडनंवुल्लु   ओप्प [1]हंस-
गतियुनु मातंगगतियुनु वृषभ-
गतियुनु मर्कटगतियुनु मेष-
गतियुनु मायूरगतियुनु भोगि-
गतियुनु ना पेवकुगतुलु पोल्पार
रंभ आदिग अप्सरस्समूहंवु
कुंभिनीसतुलतो कूडि आडंग

The *Basavapurāṇa*[2], also by the same author, gives us some descriptions of dance, which though less extensive and also discontinuous, has some important points: while describing Basava's marriage Somanātha refers to Kōlāṭṭa, i. e., Daṇḍa-rāsaka, *Pātra* of which we hear for the first time here, Goṇḍalī and Peraṇī[3]. A little later are mentioned Ānanda-gītas, Śaṅkara-gītas and what is most relevant to us here, Jati-gītas[4]. On the occasion of Basava's visit to Kalyān, Peraṇī is mentioned and said to be done according to the tradition of the dance-masters of Saurāṣṭra, which lights up the history and early environment of the Śaivite Peraṇī. The pūrvaraṅga music, the removal of the curtain, Deśī

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1. Now follows a description of different gaits (gatis) resembling those of different birds and animals: Swan, Elephant, Bull, Monkey Ram, Peacock, Serpent.
2. Andhra Patrika Edition.
3. ,, ,, p. 22
4. ,, ,, p. 23

Lāsyāṅgas, Mukharasa, Sauṣṭhava, Lali, Bhāva, Dhūkaḷi[1], Jhaṅkaḷi, Ṭhēva, Vibhrama, and Rekhā. The Jati-gītas are again referred to on p. 78. A further description here (p. 90) teems with Deśī-music terms.

Even more significant is the fact known from Krīḍābhirāma that there was a courtezan-dancer of high repute, Mācaladevī by name, who was a friend of Pratāparudra, and her life was dramatised and enacted ![2]

Among the Reḍḍis of Kondavidu, we have more than one royal author who has given us a treatise on dance. First comes, of course, King Kumāragiri (*C.* 1386—*C.* 1402 A. D.) who wrote a valuable Nāṭya Śāstra work called *Vasantarājīya* after his own alias *Vasantarāja*; no manuscript of this work has so far come to light, but citations from the *Vasantarājīya Nāṭya Śāstra* are made by other writers, Kumāragiri's own minister and brother-in-law Kāṭaya Vema, the commentator of Kālidāsa's plays, Nāḍendla Gopa in his commentary on the *Prabodhacandrodaya*, Mallinātha on *Māgha* and his son Kumārasvāmin on the *Pratāparudrīya*[3]. Kumāragiri's successor Peda Komaṭi Vema or Vema Bhupāla or Vīranārāyaṇa wrote the *Saṅgīta Cūḍāmaṇi* which has already been noticed.[4]

We may also notice here some references to dances in the *Kāśīkhaṇḍa* of Śrīnātha the Telugu poet of this time. Śrīnātha speaks of a dancing girl of Banaras known as Karpuratilakā who danced in front of Ratneśa. While describing the dance he speaks of Kuṇḍalī-nṛtta, and the different views on dance promulgated by Kohala and other Ācāryas; the distinction into Deśī and Mārga, the Cārī, Karaṇa, Aṅgahāra, Recaka, Bhramarikā, and the tradition of Śiva and Pārvatī being the promulgators of Tāṇḍava and Lāsya. (Canto VI, p. 273, verse 169, Vavilla edn., 1916).

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1. Andhra Patrika Edition p. 62. All these Deśī-lāsyāṅgas are found in Jāya, except Dhūkali which is found in Pārśvadeva who gives it as Tūkali.

2. It is interesting to note in this connection of a later Mācaladevī whose name occurs in two epigraphs, and of whom perhaps we have a drawing in one of them. On a pillar in front of the central shrine in the Malleśvara temple at Bezwada, there is an epigraph in which one Rāmaya makes a gift of land to God Pāpavināśa; underneath the text is etched the figures of a lady dancer and a drummer who accompanies her; the captions under the figures call the two Mācaladevī and Pinakūna battudu. On the second face of the same pillar, there is another epigraph in which Mācaladevī herself gifts lands to those belonging to her community (Veśyās?). See *SII.* IV. p. 253, Nos. 772, 773 of A. D. 1437 and 319 A of 1892. (Sri M. S. Sarma drew my attention to this).

3. See my Later Sangita Literature, *Journal of the Madras Music Academy*, Vo. IV, pp. 24, 50.

4. See above p. 6.

The most distinguished among the Recarla Kings was Siṁha-bhupāla, entitled Sarvajña, who gave us not only the *Rasārṇava Sudhākara* on Rasa and dance, but the *Saṅgīta Sudhākara*[1], a commentary on the *Saṅgīta Ratnākara* which deals with dance in the last chapter.

This was also the period when the dance-drama called Yakṣa-gāna arose.

Coming to the Rāyas of Vijayanagar, the Patron-saint of the founders, Vidyāraṇya, is said to have written a *Saṅgītasāra* which is quoted in Tanjore in the *Saṅgītasudhā* ascribed to King Raghunātha Naik. For glimpses into dance during the period of Devarāya II, we may cite the following evidences.

Abdu-r Razzak, the Arab visitor, describes the magnificent celebration of the Mahānavamī day during Dasarah at the palace in Vijayanagar. In this description, which refers to the time of Devarāya II, we have the foreign visitor's testimony to the wonderful display of dance that took place on that festive occasion. Abdu-r Razzak says: "Between this place and pavilions there was an open space beautifully laid out, in which singers and story-tellers exercised their respective arts. The singers were for the most part young girls, with cheeks like the moon, and faces more blooming than the spring and adorned with beautiful garments, and displaying figures which ravished the heart like fresh roses. They were seated behind a beautiful curtain, opposite the King. On a sudden the curtain was removed on both sides, and the girls began to move their feet with such grace that wisdom lost its senses, and the soul was intoxicated with delight."[2] In A. D. 1433–34, a Tamil Devadāsī, Aramvalatta Nācciyār, attached to the Agnīśvara temple at Māḍam sought an interview with King Devarāya II and got from him a grant on behalf of a temple[3].

Gopendra Tippa who was brother of Sāluva Tirumalarāya and a Governor under Devarāya II wrote a separate treatise on Tālas, the *Tāladīpikā* (Madras Ms. R. 770; Tanjore 10828-9); from one of the introductory verses of his gloss on Vāmana's *Kāvyālaṅkārasūtras and Vṛtti*[4], we learn that he wrote a Tāla-prabandha on Śiva and what is more relevant to us now, some work relating to dance:

1. Included in the Adyar Library edition of the *Saṅgīta-Ratnākara*.
2. P. 118, Vol. iv, Elliot & Dowson, *History of India*.
3. *An. Rep. Epi.* 229 of 1919; Rep. 1919, para 38.
4. Vani Vilas Press edition.

प्रवन्धं तालानां भवनुतिमिषेणातनुत यः
शिवाक्लृप्ताकारा नटनकरणानामपि भिदाः ।

The best-known literary production of the Vijayanagar times is the commentary on the *Saṅgīta Ratnākara* called *Kalānidhi* by Catura Kallinātha, who wrote under Immaḍi Mallikārjunarāya (A. D. 1448–65). Kallinātha's commentary is more valuable than Siṅgabhupāla's, and the proficiency of Kallinātha in dance is clearly seen in his commentary on the last chapter of the *Ratnākara*. Under Kṛṣṇadevarāya (A. D. 1509–30), Lakṣmīnārāyaṇa, the dance-teacher[1] of the ladies of the court, wrote the *Saṅgītasūryodaya*[2] which has a chapter on dance;[3] he uses Śārṅgadeva profusely and quotes also Kohala. Lolla Lakṣmīdhara who was patronised by Vīrarudra Gajapati of Orissa and Kṛṣṇadevarāya of Vijayanagar, says in his long informing colophon at the end of his *Saundaryalaharīvyākhyā* that his fifth ancestor Viriñcimiśra wrote a dance-treatise called *Bharatārṇavapota*.[4]

Much more than literature, the sculptures of Hampi and the accounts of the court and life in the capital by the foreign travellers, Barbosa, Paes and others bear witness to the extent to which this art was patronised in this period. These foreign travellers refer to the high affluence of the dancing girls and their association with higher circles and the court. Lady members of the royal household also learnt this art. The most noteworthy part of the account of Paes is his description of the Dance-hall where the dancing-girls learnt and displayed their art. "This is a long hall and not very wide, all of stone sculptures on pillars which are at a distance of quite an arm's length from the wall. The designs of these panels show the position at the ends of dances in such a way that on each panel there is a dancer in the proper position at the end of a dance; this is to teach the women, so that if they forgot the position in which they have to remain when the dance is done, they

1. See my Later Saṅgīta Literature, *Journal of the Madras Music Academy*, Vo. iv, p. 52.
2. The Telugu Pañcatantra dedicated to him mentions the high titles bestowed on this dance-teacher.
3. For a manuscript of the Saṅgītasūryodaya, see Madras Government Oriental Manuscripts Library, R. 4516; see also *Journal of the Madras Music Academy*, iv, p. 54. The manuscript lacks the Rāga section. The manuscript Mataṅgabharata in the Sarasvati Mahal Library, Tanjore, (no. 10667, new catalogue), is really a portion of Lakṣmīnārāyaṇa's Saṅgīta Sūryodaya. Lakṣmīnārāyaṇa, or Lakṣmaṇa as he calls himself, gives 109 Karaṇas, adding a Kṛṣṇāvataraṇa after the Gaṅgāvataraṇa.
4. Lolla Lakṣmīdhara's ancestors were patronised at the Orissa court.

may look at one of the panels where is the end of the dance. By that they keep in mind what they have to do. At the end of this house on the other hand is a painted recess where the women cling on with their hands in order later to stretch and loosen their bodies and legs; there they teach them to make the whole body supple, in order to make their dancing more graceful. At the other end, on the right, is the place where the King places himself to watch them dancing; all the floors and walls where he sits are covered with gold and in the middle of the wall is the golden image of a woman of the size of a girl of twelve years, with her arms in the position which she occupies in the end of a dance." Had this hall been spared, we could have had one more effective aid for the reconstruction today of our dance-tradition; with Tanjore and Chidambaram, Vijayanagar would have given us the third *stone-Bhāṣya* on Bharata. All that we now see among the ruins is the throne platform along the sides of which run dance-friezes. Belonging to the same period are reported similar dance-friezes in the Tāḍpatri temple.

Nāḍendla Gopa, one of Kṛṣṇadevarāya's officers, wrote a commentary on the allegorical play *Prabodhacandrodaya*; among the Nāṭya-authorities quoted here is Śṛṅgaṇācārya whose name occurs twice.[1] This Śṛṅgaṇācārya may be Siṅgaṇa Bhaṭṭa of whom we hear in the times of Komaṭi Vema Reḍḍi and who is said to have written a Telugu gloss on the *Saṅgītaratnākara*.[2]

Catura Dāmodara also appears to be an Andhra writer and his *Saṅgīta Darpaṇa*[3] deals in its chapter on Prabandhas, compositions, those pertaining to dance also and devotes the last chapter, the sixth, to dance; in this dance chapter, South Indian dance-forms and dance-compositions are dealt with and I made some use of it for the edition of the *Nṛttaratnāvalī*.

More important than the above-mentioned work is the *Saṅgīta Muktāvalī*[4] of Devaṇa or Devendra; this is another South Indian dance treatise coming, most probably from Andhra. Both in the Abhinaya and the dance sections, I think, Devaṇa's work which I have frequently consulted[5], forms a valuable production.

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1. N. S. Press edition pp. 8, 224.
2. M. S. Sarma, *History of the Reddi Kingdoms*, pp. 473 fn. 43.
3. See my Later Saṅgīta Literature, *Journal of the Music Academy*, Madras, IV. p. 64.
4. Ibid. pp. 80-81.
5. See above p. 7.

Telugu contribution to South Indian music and dance got a fresh lease and put on a new growth and glory in Tanjore where the Nayak rulers, principally the second and the third, Raghunātha and Vijayarāghava, extended munificent patronage to these two arts. But as time went on, in the field of music as well as dance, well-written Sanskrit treatises gave place to summaries, handbooks and fragmentary compilations, put together by teachers who were certainly well established in tradition and in touch with the practical side of the art, but were not distinguished scholars of the time to be able to write important works. We may however mention three texts of this late period : *Bharatasarvārthasaṅgraha* of Muḍumba Narasiṁhācārya, (R. No. 2435—Madras Government Oriental Manuscripts Library), *Nāṭya Cūḍāmaṇi* of Somaṇārya (R. 366-e, Ibid.)[1], and *Arjunādimatasāra* of Śuddhasattva Veṅkaṭācārya (R. 3070, Ibid.)[2]. There is hardly a standard music and dance text, fragments of which with Telugu gloss are not found in manuscripts. In fact, Telugu dominated the arts of music and dance, and a knowledge of Telugu was till very recently part of a Karnatak musician's general equipment.

A passing reference was already made to the rise of the Telugu Yakṣagāna. Corresponding to this Yakṣagāna done by a particular class of people, the learned Brahmans of Andhra developed a tradition of dance-drama as part of their Bhāgavata-dharma which called upon devotees to keep up the practice of singing and dancing of themes glorifying the Lord. This tradition, which really goes as far back as Jayadeva's *Gītagovinda*, was cultivated by Telugu Brahman devotees at the village Kūcipūḍi. The earliest reference to the Bhāgavatas of Kūcipūḍi and their plays is in the Mācupalli Kaifiyat (Local Records 56, pp. 66 ff.) of the time of the Vijayanagar King Vīranarasiṁha, *c.* 1502 A. D. The Telugu Bhāgavata dance-drama tradition of some villages near Tanjore[3], that became prominent later, was an offshoot of the Kūcipūḍi tradition. Equally important in the history of dance in South India and among the Telugu contributions to it is the corpus of Telugu *Padas* or songs intended for Abhinaya, which the great Telugu composer Kṣetrajña composed. The *Pada* is a song portraying a mood of love and featuring a specific type or variety of the lover and the beloved,

1. See my Later Saṅgīta Literature, *Journal of the Music Academy, Madras*, IV. p. 79.
2. Ibid. p. 80.
3. See my Bhāgavata-mela-nāṭaka, *Journal of the Indian Society of Oriental Art*, Calcutta, June-December 1937, pp. 167-170.

Nāyaka and Nāyikā, according to the classifications of these set forth in works like the *Rasamañjarī*. Kṣetrajña's Padas, which might be assumed to have been inspired also by love-*muktakas* in Sanskrit, as in the *Amaruśataka*, are masterly creations noteworthy for their melodic beauty[1], Telugu diction and emotional richness which afford scope for improvisation of Abhinaya. In fact, like the *Meghadūta* and the *Gītagovinda*, the Kṣetrajña-padas gave rise to a train of imitators, pada-composers who emulated Kṣetrajña, many of them with conspicuous success.[2] Kṣetrajña was also one of those who established a unity in the artistic field of Karnatak music and dance, by traversing the whole of South India, singing of the deities in the different shrines and stopping at the famous courts of the day, of Abdulla Qutb Shah of Golconda in the North, of Raghunātha Naik and Vijayarāghava Naik of Tanjore in the middle and Tirumala Naik of Madurai in the South (A. D. 17th century)[3]. The wealth of dance-contribution in Telugu in the subsequent period, leading up to our own times, when this art was attaining a shape and style at Tanjore which forms its high-water-mark still, can be adequately described only on another occasion and in a different context.

VI

THE NṚTTARATNĀVALĪ AND ITS CONTENTS

The nature of the present work *Nṛttaratnāvalī* and its place among works of its class produced in the part of the country to which it belongs have already been indicated. These can be more fully appreciated through a detailed notice of the contents of the work and an examination of the noteworthy points in its treatment of the subject. A comparative study of the text with reference to the other texts will help the proper evaluation of the work and its importance in the field of Nāṭya Śāstra.

The work is in eight chapters: Chapter One opens with the definition of *Nāṭya* and its four constituents, the four *Abhinayas* and the different aspects of dance, *Nṛtya* and *Nṛtta*, *Mārga* and *Deśī* and *Tāṇḍava* and *Lāsya*. Chapter Two takes up the chief of the four *Abhinayas* from the point of view of dance proper, the *Āṅgika*, and sets forth its several classes as related to the different

1. See my edition of *Śṛṅgāramañjarī* and its Introduction, Hyderabad Archaeological Department.
2. For a hitherto unknown Telugu Pada-composer of this class, Gurijāla Raṅgaśāyin, see Intro., *Śṛṅgāramañjarī*, pp., 13, 14.
3. See my article in the *Journal of the Music Academy, Madras*, XVI, pp. 117-118.

limbs of the body and parts of the face, called *Aṅgas*, *Pratyaṅgas* and *Upāṅgas* ; the varieties of each of these are enumerated and defined. The gestures of the hands, *Hastābhinaya*, single and double, *Saṁyuta* and *Asaṁyuta*, are included here. The above, *Aṅgas*, *Pratyaṅgas* and *Upāṅgas*, exhaust the parts of the body from the head to the feet and the fingers of the feet. Chapter Three takes up first the movements of the legs called *Cārīs*, the poses of the legs called *Sthānas* which include different sitting and reclining postures ; these are dealt with separately as applying to men and women. Then follows the description of sequences of *Cārīs* called *Maṇḍalas*. Chapter Four sets forth the hundred and eight poses of the feet and hands called *Karaṇas*, the *Aṅgahāras* which are composed of two or more *Karaṇas*, and the movements of feet, hand etc. called *Recakas* which are involved in these *Karaṇas*.

What has so far been dealt with is material that has come down from Bharata and is consequently designated as *Mārga*. In the post-Bharata times many other poses and movements came into vogue; these also gained recognition and were codified as *Deśī*-varieties. Chapter Five devotes itself to these *Deśī*-varieties of *Sthānas*, *Karaṇas* and *Bhramaras* (wheeling movements). Continuing the same subject, Chapter Six describes the *Deśī*-varieties of floor-contacts (*Pādas*), then *Deśī-Cārīs* and *Deśi-Lāsyāṅgas* in which are included finer and technical points and elements of grace of the dance. The chapter ends with the subject of *Gatis* or varieties of gait. Chapter Seven devotes itself to general topics: times suitable for beginning lessons in dance, the Stage, preliminaries like worshipping Gaṇeśa, method of practising or taking exercises, students suitable for learning the art, dance-dress, certain hand-poses used in the practice of the exercises, essential points to be borne in mind such as the importance of *bhāva* or the expression of the feeling and the need for the eye and mind to follow the motion of the hand, the orchestra for the dance and the details of the music-accompaniment. The above form one section of Chapter Seven. The second part of the same chapter gives a description of several interesting popular dance-forms, *Deśī-nṛttas* ; those described here are: *Peraṇi*, *Prekkhaṇa*, *Sūḍa-nartana*, *Rāsaka*, *Carcarī*, *Nāṭya-rāsaka*, *Śivapriya*, *Cintu*, *Kanduka-nartana*, *Bhāṇḍika-nṛtta*, *Ghaṭisani* (?), *Cāraṇa-nṛtta* *Bahurūpa*, *Kollāṭa* and *Goṇḍalī*. The concluding part of this chapter describes the Theatre and its three types, by size as well as shape, and the qualities of the audience and the person presiding over it.

Chapter Eight, the concluding, is similarly given to some of the remaining general points concerning the presentation of a dance-recital : times suitable for shows, arrival of the chief guest, the King, and welcome to him by the dancers with the waving of light and movements appropriate to it, the King's retinue, the qualities of the leading danseuse, her dress, the orchestra, its seating and tuning, entry of the danseuse, the three curtains and their removal stage by stage and lastly the honouring of the danseuse, the musicians and the poet.

From the above it might be seen that the *Nṛttaratnāvalī* is devoted solely to dance and that it does not speak of *Nāṭya* proper or drama, nor of music, an essential part of dance, on which, as it says in V. 106, the author Jāya has written a separate treatise called *Gītaratnāvalī*. The treatment of the subject of dance is in two sections, the former devoted to the forms and technique handed down from Bharata and called *Mārga*, and the latter to forms which developed later and in the different regions and called *Deśī*. The chapters of the book dealing with the latter subject of *Deśī-nṛtta* form, as will be shown below, a very important part of Jāya's contribution, but the treatment of the former, the *Mārga* style, in the earlier chapters could not be overlooked merely on the ground of the subject-matter being handed down or drawn from earlier texts. For even in the *Mārga*-aspect of the art, there were diverse strands and traditions associated with different post-Bharata teachers and in interpreting Bharata himself, there were different schools. The author of our work took note of all these differences in tradition and his treatment of the old Karaṇas etc. is therefore valuable for its comprehension and the glimpses it gives of the richness of the *Nāṭya*-tradition.

VII

AUTHORITIES CITED BY JĀYA

The basic and foremost authority on whom Jāya bases himself is, of course, Bharata. The first four chapters of the Nṛttaratnāvalī present more or less the material originally set forth by Bharata in his *Nāṭya Śāstra*. Bharata is cited by name and as Muni and the largest number (about fifty) of references to earlier authorities occuring in the work is to Bharata. There are about fifty places where Jāya refers to the views of other authorities. While these are in general terms as *ācāryāḥ*, *eke*, *anye*, *kecit*, *pare* or *matāntara*, here are numerous other places (about seventy) where Jāya cites

specific writers by their names. Next to Bharata comes Kohala who supplemented Bharata's text and Jāya makes but a solitary reference to him. Of authorities of the same character, the only other name mentioned is that of Tumburu who is cited once. In the post-Bharata period, whether it is in music or dance, the most important place is occupied by Mataṅga and his *Bṛhaddeśī*, which as its name shows patently, incorporated and defined all the Deśī-developments in the post-Bharata period. Jāya mentions Mataṅga four times and his treatise twice. In the interpretation of Bharata's own tradition, Jāya derives utmost help from Abhinavagupta and his commentary on the Nāṭya Śāstra, but what is more interesting to note is that Jāya makes use of two other important exponents of Bharata, Kīrtidhara and Bhaṭṭa Taṇḍu. Kīrtidhara is cited about thirtythree times and Bhaṭṭa Taṇḍu about twentythree times. The importance of the citations from these two writers is that their exposition differed from Abhinavagupta's, and barring Abhinavagupta himself, Jāya is the only writer who cites Kīrtidhara so largely; and in the case of Bhaṭṭa Taṇḍu also, the same reasons make Jāya's references to his views very valuable. There is a solitary reference to Śaṅkuka, a predecessor of Abhinavagupta in the exposition of the Nāṭya Śāstra. On the new developments and in respect of the nomenclature and definition of terms pertaining to these, the author whom Jāya draws upon, sometimes with the mention of his name and sometimes anonymously, is Someśvara, Cālukya King of Kalyān, author of the *Mānasollāsa* or *Abhilaṣitārtha-cintāmaṇi*. Between the *Saṅgītasamayasāra* of Pārśvadeva and the *Nṛttaratnāvalī*, there are several close parallels, and similarly between the *Saṅgītaratnākara* of Śārṅgadeva and the *Nṛttaratnāvalī*; but the inter-relation of these two texts on the one hand and the *Nṛttaratnāvalī* on the other is to be specially discussed.

BHARATA

In the footnotes on the pages of the Text itself, I have shown the corresponding portions of or actual citations from Bharata's *Nāṭya Śāstra*. In addition to this, in the Notes at the end, I have given a complete concordance of the texts of Jāya and Bharata. It is not the extent of the material taken from Bharata that is important; most later works on the subject have to take this much and even more; but what is really noteworthy is the understanding of the text of Bharata and its important contexts which the author of

the *Nṛttaratnāvalī* shows in his treatment of the different topics. At the end of Ch. II and his treatment of the Aṅgas, Pratyaṅgas and Upāṅgas, the author describes himself as one who knew the intention or mind of Bharata:

प्रोक्तं जायचमूपेन मुनेराशयवेदिना । II. 346; p. 67.

That this is a well-justified claim can be seen as we go with our further examination Jāya's work and its treatment of the different topics. To cite an example of the imagination and understanding with which Jāya interprets Bharata, we may turn to his treatment of Cārīs in Ch. III and his definition of the first Cārī called Samapāda (III. 15), which is a typical illustration of his originality and the brilliant gloss he could provide on Bharata. Bharata's definition of Samapāda is (X. 14, GOS. II. pp. 96-97):

पदैर्निरन्तरकृतैस्तथा समनखैरपि ।
समपादा तु सा चारी विज्ञेया स्थानसंश्रया ॥

The problem here is how the mere standing in Samapāda pose could be called a Cārī which has necessarily to be a movement (*caraṇa*) and Abhinavagupta, who realises the difficulty, offers his own explanation by taking hold of the epithet स्थानसंश्रया in Bharata's text. As the dancer has anyhow to pass on from Samapāda to a further Sthāna, movement is automatically involved and it could thus be called Cārī:

ननु समपादा कथं वा चारीत्याह—स्थानसंश्रयेति । यदा समपाद एव स्थानान्तरं गच्छति, तदा चरणः (णात्) चारी भवत्येव, योग्यतया तथा व्यपदेशादिति भावः । P. 97, GOS. II.

Śārṅgadeva, who usually just versifies Abhinavagupta, re-states the latter, in clearer words, that Samapāda is called Cārī, just because it holds the potentiality of further movements:

स्थानेन समपादेन समपादा तदोदिता ।
प्रचारयोग्यतामात्राच्चारी स्थानेऽप्यसौ मता ॥ S.R. VII. 918 (Adyar)

The difficulty had struck Someśvara who, in view of the concise method of treatment he had necessarily to adopt in his Thesaurus, said:

समपादस्थितौ पादौ यदा तिर्यक् प्रसर्पतः ।
तदा समनखा(पदा) चारी विज्ञेया नाट्ययोक्तृभिः ॥

Thus according to Someśvara, the Cārī in Samapāda consists of a lateral moving of the two feet, set closely in Samapāda. It is Jāya who raises the question clearly and answers in a detailed way:

स्थित्वैव समपादेन भौमीमाकाशिकीमपि ।
यतः कुर्यात्ततश्चारी समपादा निगद्यते ॥

श्लिष्टपार्ष्णिनखं (यस्मात्) तिष्ठन्त्येकैकशो व्रजेत् ।
समं पादद्वयं तस्मात् समपादेति संस्मृता ॥

मुनेराशयमज्ञात्वा कैश्चिच्छास्त्रविधायिभिः ।
समपादयुगस्थानमात्रेणैषा प्रकीर्तिता ॥

यद्येवं करणं न स्याद् भि(न्नं समनखाभिधम्) ।
अस्याश्चलनशीलत्वात् पादैरित्यब्रवीन् मुनिः ॥ III. 14-17, pp. 69-70.

Here the explanation offered in the first verse is after that of Abhinavagupta but Jāya's own view is expressed in the next where he says, as Someśvara does, that Samapāda is a Cārī because the close Samapāda-feet are here moved together. In the two further verses he points out that those writers who took Samapāda merely as standing with the feet close together did not understand the Muni (Sage Bharata), for such a conception of Samapāda would obviate the need for the Karaṇa called Samanakha; further the meaning of the word Cārī or movement is negatived. The originality of Jāya is seen in his underlining the words **पदैर्निरन्तरकृतैस्तथा समनखैरपि**, forming the whole first line of Bharata's definition of Samapāda and finding Bharata's real notion (āśaya) of this Cārī in these words; for the plural *pādas* could be understood only by taking them as dynamic and not static; the adjective 'nirantara-kṛtaiḥ' gives further support to Jāya's interpretation. Of Jāya's followers, it may be pointed out in passing, Kumbhakarṇa misses this, but Vemabhūpāla reproduces this completely, making Jāya's explanation even clearer.

Another context where Jāya offers an explanation of Bharata which is at once intelligent and simpler than the one offered by Śārṅgadeva is in respect of the total number of *Hastas* (pp. 33-34, śls. 86-96). These *Hastas*, single, double and those of Nṛtta, are expressly mentioned by Bharata as 64 but they actually come to 66

and, according to Śārṅgadeva's counting, even 67. Here again Jāya takes hold of the word '*Nāmataḥ*' in Bharata's text and explains the apparent discrepancy as I have shown in detail in the Notes. Equally intelligent is the explanation given by Jāya (p. 34, śls. 94–6) for the use by Bharata of Singular Number (*eka-vacana*) in respect of the Samyuta-hastas like Añjali and Dual Number (*dvi-vacana*) in the case of *Nṛtta-hastas*, while in fact, in both these cases dual would be proper. Elucidating Bharata's intention here, Jāya says appropriately that in the former case, to denote an idea, the Double or the two Samyuta Hastas are always and necessarily to be used together and hence a pair of Samyuta-hastas is in effect one; this the Sage emphasises by using Singular for them. On the other hand, in Nṛtta-hastas mentioned in Pairs, use and movement occur severally too for one of the Hastas in the pair.

On the execution of the Aṅgahāras, Jāya lays down some general principles at the outset while describing the first Aṅgahāra, Sthira-hasta (pp. 140-1, śls. 265-7), principles which Abhinavagupta deduces from Bharata's laconic lines and their implications. One of these general principles is, as I have explained in the Notes here, that in all Aṅgahāras, the Karaṇas should be done by the dancer facing the different quarters, but towards the end, the last two Karaṇas should be done facing the audience. Jāya reproduces this from Abhinavagupta's comments on Parivṛtta-recita but it is to be noted that Jāya makes all this clearer by underlining the word '*iha*' in Bharata's text: इत्यत्रत्येहशब्देनामुमर्थं पर्यभाषत ।

Bharata sometimes uses terms in a general way and the commentator has to clarify or specify what variety of hand or movement is exactly involved. In giving this specification, Jāya shows the care and imagination bestowed by him in understanding Bharata's text. No doubt he receives in many of these cases the help of Abhinavagupta, e.g. p. 105, Bharata's Pralambita-hastas interpreted as Latā and not Dola; p. 136, criticism of Śaṅkuka's interpretation of Ardhanikuṭṭaka; interpretation of 'punaḥ' in Bharata under Ākṣipta-aṅgahāra, p. 144. But a proper and cogent exposition of such implications requires skill on the part of Jāya too and we can see this particularly in the section on Aṅgahāras in III. 255ff. Bharata's description of the Aṅgahāras are not only brief but often fraught with difficulty of understanding as he mentions part of a Karaṇa-name or that part of a Karaṇa-name meaning a movement

or a pose of leg or hand which is common to more than one Karaṇa. This means that the proper Karaṇas of which an Aṅgahāra is composed are to be intelligently deduced. Jāya says:

> लक्षणेष्वङ्गहाराणां भरतेन समासतः ।
> एकदेशग्रहेणोक्तः समग्रं करणं क्वचित् ।
> आलोच्य तानहं व्यक्तं कथयाम्यनुपूर्वशः ॥ III. 260-1

In fact more than in the case of the Karaṇas, it is in that of the Aṅgahāras that Bharata's text calls for sustained and correlated exercise of the commentator's mind. Here again Jāya no doubt seeks Abhinavagupta's help but gives us in his treatment more explicit and clear descriptions of these Aṅgahāras, stating in the course of his description those words in Bharata on the basis of which the deductions of particular Karaṇas etc. are made. E.g. pp. 147-8. Ākṣiptarecita; p. 149, Recita. This could be appreciated fully when each Aṅgahāra is examined in detail. On the nature and number of Recitas again, Jāya shows his understanding of Bharata's text and his skill in interpreting it. Pp. 156-7, śls. 372-77.

In most cases, Jāya tries to draw out the full meaning of Bharata's words or explain the spirit of Bharata, rather than the letter, a method of treatment which obviates too many additions to or alterations in what Bharata has given. E.g. the naming of the Nṛtta-hasta as Muṣṭikasvastika, though this would comprehend also the Hastas Śikhara, Kapota and Kaṭakāmukha (II. 273-4); in Kīrtidhara's version this would involve Muṣṭi and Kaṭakāmukha and take the name Khaḍgavartanikā (II. 275).

A similar search, on the part of Jāya, for the real or full meaning, express or implied, of Bharata's text is responsible for Jāya's explaining, in some places, as needless the additional varieties added by some later writers, as they could be brought under one or the other of the varieties set forth by Bharata. Examples of this approach to Bharata could be seen under the varieties of Hastapracāras (p. 51, śl. 215), the six additional Bāhus mentioned by others (p. 52, śls. 223-6), the inclusion of Pṛṣṭha or Back and its varieties dealt with by others under those of Uras and Pārśva (chest and sides, p. 60, śl. 299).

There are rare cases where out of fidelity to Bharata's treatment, Jāya, like Abhinavagupta, rejects additional varieties proposed by post-Bharata writers. E.g. the two Lāsyāṅgas added to Bharata's ten (II. 72).

6

But the normal attitude of Jāya is liberal and under a majority of topics he takes into account the post-Bharata additions. In some cases, Jāya introduces these additions through such words in Bharata as '*athāpi ca*' thereby seeking Bharata's implied sanction of possible additional varieties ; e.g. the three Sthānas of women (III. 118). But in most cases, he introduces the additions straight ; e.g. the eleven additional heads (Śiro-bhedas II. 19); the four additional Oṣṭhas (II. 43-45) ; the divergent traditions, particularly that of Kīrtidhara on Nṛtta-hastas (II. 235-282) ; and the two additional Nṛtta-hastas proposed by some (II. 283-6). In fact, from the sixth chapter onwards, Jāya's work deals only with post-Bharata Deśī-developments and it is only towards the end of ch. VIII (śls. 212ff.) that there is again an occasion for Jāya to come to a topic dealt with by Bharata, namely the Theatre. Bharata is not expressly mentioned here but Jāya bases his text on N.Ś. II, though he has his own views on some of the points relating to the Theatre. A concordance of corresponding passages in Jāya and Bharata on this topic has been given in the Notes at the end of this edition and in the footnotes on pp. 237-8.

Jāya's citations from Bharata or his utilisation of Bharata's text has an importance of its own from the point of view of textual criticism of the Nāṭya Śāstra, variant readings of particular words, additional verses in some recensions of Bharata etc. Under the Recakas (p. 155), Jāya reproduces ten lines (śls. 367-371) mentioning expressly that these are found in some recensions of the Nāṭya Śāstra. Attention is invited to the footnotes to Jāya's text in which, wherever noteworthy, I have pointed out the differnces in readings in Bharata's text as used by Jāya. See e.g., p. 39 fn. 20 ; p 44, śl. 171, where 'Kṣaṇe' among uses of the Tāmracūḍa-hasta given by Jāya is found in an adhika-pāṭha verse in the N.Ś. p. 85 fn. ; p. 88 fn. and p. 98 fn. Sometimes these readings in Jāya are indeed superior to these in the printed editions of the Nāṭya Śāstra or the variants recorded in them.

KOHALA

In the history of Nāṭya in the post-Bharata times, Kohala occupies a place as important as, if not more than, that of Mataṅga. In Bharata's text itself Kohala's name occurs first in the list of hundred Bharata-putras enumerated in the first chapter. In the concluding chapter again, Kohala is mentioned, along with some

others, as carrying on Bharata's work on earth and it is added that whatever has not been set forth by Bharata, will be dealt with by Kohala in the *Uttaratantra* :

शेषमुत्तरतन्त्रेण कोहलः कथयिष्यति ।

From the citations in the Abhi. Bhā. we gather that the codification of the Uparūpakas and the more elaborate treatment of music in drama and several other subjects which became part and parcel of the later Nāṭya-works were the work of Kohala. I have drawn attention to references to Kohala's contribution in my ' Some Names in Early Sangita Literature[1] ' ; and here I shall discuss Kohala only in relation to Jāya's text.

As has been explained elsewhere in this Introduction, an important aspect of Jāya's work is the place it gives to post-Bharata developments. Naturally we expect that Jāya has drawn considerably on Kohala, but we cannot say this definitely as on one side we do not have Kohala's work and, on the other, Jāya makes only one specific reference to Kohala by name. In the beginning, Jāya says that wherever Bharata has said that further varieties or ideas are to be taken from the world, Bharata's successors who developed his śāstra further have supplemented Bharata's enumerations and definitions (p. 17, śls. 18-19). In this connection, Jāya speaks of Bharata's successors as the authors of the *Anu-tantras*, the supplementary treatises :

इत्युक्तं मुनिना यत्तदनुतन्त्रविधायिभिः ।
कल्पिताः कतिचिद्भेदाः ॥

The expression *Anu-tantra*, it may be seen, is close to *Uttara-tantra* mentioned in Bharata and associated with the name of Kohala. Besides this general reference, the only other place where Jāya expressly mentions Kohala is in chapter IV, in the description of the *Karaṇa Nikuṭṭaka*, where he quotes Kohala's elucidation of the action called *nikuṭṭana* (p. 108, śl. 51) :

अलपद्मकनीयस्याः पतनोत्पतनात्मकम् ।
निकुट्टकमिह ज्ञेयं स्कन्धे कोहलसम्मतम् ॥

1. Journal of the Music Academy, Madras, Vol. III. p. 17.

This could however not warrant us in taking Jāya as having had direct access to Kohala's original text, for the citation here on Nikuṭṭaka is not first-hand. Jāya reproduces this from Abhi. Bhā. (GOS. I. p. 103):

निकुट्टिताविति। "उन्नमनं विनमनं स्यादङ्गस्य निकुट्टनम्" इति कोहलः। तेन हस्तस्यालपल्लवस्य etc.

It would therefore appear that Jāya did not have Kohala's work before him while writing the Nṛttaratnāvalī.

TUMBURU

In the case of this old writer, as in that of Kohala, Jāya makes a solitary reference, and that too not original, but reproduced wholly from the corresponding context in the Abhi. Bhā. See GOS. I. p. 165, on Recakas.

The point on which Tumburu is quoted is made more clear by Jāya. There are several Recakas other than what have been actually mentioned or described, as these are involved in the execution of the different Aṅgahāras. The existence of these additional Recakas, Abhinavagupta, and following him, Jāya say is sanctioned, in an implied way, by Bharata's words themselves; and this is made clear also by Tumburu when he says—अङ्गहारादिमध्यान्तकरणै रेचकान् विदुः। Tumburu is mentioned here by Jāya as one of the Bharata-putras who developed the Śāstra following in the footsteps of their master पुत्रेण च मुनेरेतत् प्रोक्तं तुम्बुरुणा तथा। But Tumburu's name is not in the list of Bharata-putras in the opening chapter, nor among the few more important among these mentioned in the last chapter of the Nāṭya Śāstra.

On Tumburu and his work and other references to them, my paper 'Some more Names in Early Saṅgīta Literature[1]' may be seen.

MATAṄGA

After Bharata, Mataṅga appears to have been the first writer to have dealt at length with Deśī music and dance. What Bharata has said of the Cārīs, Karaṇas, Aṅgahāras and Recakas belonging to

1. Journal of the Music Academy, Madras, Vol. III. p. 96.

them is called Mārga. Many of the forms which developed in times subsequent to Bharata, such as the Uparūpakas in the field of drama, are known from references to have been codified and dealt with by Kohala about whom we have spoken above. Some of the citations in Kohala's name make us suppose that Kohala dealt with Deśī dance and music also. But a large part of the credit of having pioneered in the task of codifying Deśī music and dance seems to belong to Mataṅga.[1] It is such a conclusion that would follow from the name borne by Mataṅga's text, the Bṛhaddeśī, meaning the magnum opus of Deśī art. This would receive further support from a statement in the Bṛhaddeśī text itself which says that the Rāga-mārga not dealt with by Bharata is dealt with by Mataṅga :

रागमार्गस्य यद्रूपं यन्नोक्तं भरतादिभिः ।
निरूप्यते तदस्माभिर्लक्ष्यलक्षणसंयुतम् ॥ P. 81, TSS. edn.

As some of the quotations made in the name of Mataṅga are to be found there, the text printed as Bṛhaddeśī in TSS. XCIV may be taken to represent Mataṅga's work. Though this text bears the same name which quotations from Mataṅga associate with his work, what is presented in the TSS. publication seems to be both incomplete and mixed up with some other texts. The incompleteness of the TSS. text is borne out by the absence from it of some of the citations made in the name of Mataṅga, and the admixture of other texts by features like the colophon on p. 133 (TSS text) which mentions the text as Sarvāgamasaṁhitā. Dāmodaragupta in his Kuṭṭanīmata (śl. 854) mentions Mataṅga as a specialist on the flute ; in the Vādya chapter of his work, Śārṅgadeva too quotes Mataṅga on the flute first (VI. 651-3) and then on an instrument called Rañjā or Ruñjā (VI. 1107). This important Vādya-chapter again in Mataṅga's work is not available in the TSS. publication. In the long quotation on *Cālakas* given by Kallinātha under SR. VII. 350 (p. 117 Adyar edn. Vol. IV), Mataṅga is quoted as having spoken of a Cālaka called Viśṛṅgāṭaka-bandha, which certainly belongs to Deśī-terminology. Kumbhakarṇa mentions seven additional Hastas as given by some followers of the Bṛhaddeśī (p. 42, Nṛtyaratnakośa, śls 513-4 : सन्त्येते हस्तकास्सन्ति बृहद्देशीविदां मते ।). These point to the dance-chapters of the Bṛhaddeśī which are absent from the TSS. publication.

1. On Mataṅga, see my 'Some Names in Early Sangita Literature', J. of the Music Academy, Madras, III. pp. 19-20.

Regarding the chronological position of Mataṅga's text, it is later than the text of Kohala whom it quotes five times. On p. 82, the TSS. text says:

भाषा चैव विभाषा च तथा चान्तरभाषिका ।
तिस्रस्तु गीतयः प्रोक्ता याष्टिकेन महात्मना ॥
भाषागीतिर्विभाषा च मतङ्गेनाप्युदाहृता ।
भाषागीतिस्तथैकैव शार्दूलमतसंमता ॥ 289–290

i.e. in respect of Gītis, Yāṣṭika spoke of Bhāṣā, Vibhāṣā and Antarabhāṣā, Mataṅga of Bhāṣā and Vibhāṣā only, and Śārdūla of Bhāṣā only. This gives us the textual sequence as Śārdūla, Mataṅga and Yāṣṭika. Now, the TSS. text which contains large material taken from Yāṣṭika, who was later than Mataṅga, represents therefore a mixed text in some parts of it.

In Kallinātha's commentary on the Saṅgīta Ratnākara, (ĀSS. I. p. 82, Adyar I. p. 185) there is a reference to Mataṅga's explanation of a remark of Rudraṭa:

यथा यावत्षड्जमेव तारगतिर्मध्यमस्याप्यत्र संवादित्वादनाशित्वाच्च तारगती रुद्रटेन कृता मध्यमस्येति न दोष इति मतङ्गोक्तम् ।

If we are to understand from this that Mataṅga actually mentioned Rudraṭa and his view, the text of Mataṅga would belong to the 9th century A.D.

In the Bṛhaddeśī text now available in TSS. there are in the treatment of Jātis and Rāgas, passing references to aspects of dance or drama in which these melodies are to be sung or played. Neither in the treatment of Mārga Jātis nor of Deśī Rāgas in Mataṅga do we find any terms pertaining to Deśī-nṛtta; in fact the dance-chapter as such of Mataṅga's text is not available in the TSS. publication. It is however in Deśī-dance and on instrumentation as pertaining to it that Jāya cites Mataṅga and his Bṛhaddeśī. On p. 173 (VI. 1), Jāya sets forth the sixteen foot-movements (pādas) of Deśī-dance as given by Mataṅga:

मतङ्गेनोदितान् देशीनृत्तशोभाविधायिनः ।
पादान् षोडशसंख्याकान् कथयामोऽधुना वयम् ॥

The second reference in Jāya (VI. 58-9) shows that Jāya had access to the full text of Mataṅga, for he quotes a line from the end of Mataṅga's treatment of Pāṭas which are a kind of leg movements and have been included under Deśī-cārīs by some writers :

देशीनृत्तस्य संक्षेपं बृहद्देश्यां निरूपयन् ।
मतङ्गोऽकथयत् पाटलक्षणावसितौ यथा ॥
'स्वबुद्ध्या कल्पयित्वैवमन्यानपि समाचरेत्' ।

Again, the author and the work are together :mentiond by Jāya on the Śuddha and Citra, simple and variegated, instrumentations, vādya-paddhati ; it is to be noted here that the Nṛtta-section of the Bṛhaddeśī is referred to here :

अथ पात्रस्य नृत्तार्थं कथ्यते वाद्यपद्धतिः ।
मतङ्गस्य मते प्रोक्ता बृहद्देशीविधानतः ।
नृत्तप्रकरणे शुद्धा विचित्रा चेति सा द्विधा ॥ VII. 21.

At the end of the Śuddha-type of this instrumentation, Mataṅga is again referred to by Jāya (VII. 31, p. 207).

BHAṬṬA TAṆḌU

In the Nāṭya Śāstra and Abhinavabhāratī, the name Taṇḍu appears more than once, as the name of an attendent of Śiva (Śiva-gaṇa), particularly with reference to the receiving from Śiva of the Tāṇḍava-dance and its propagation. In all these places, the name occurs only as Taṇḍu, and this kind of reference to Taṇḍu as the promulgator of Tāṇḍava occurs in Jāya too (I. 73 ; IV. 253, 372). But the form in which Jāya invariably cites this name is as *Bhaṭṭa* Taṇḍu. The addition of Bhaṭṭa points to a historical figure and his being so is further strengthened by his being coupled with and quoted frequently together with Kīrtidhara. In fact, the Bhaṭṭa Taṇḍu-quotations in Jāya are as numerous and as important as the Kīrtidhara-citations. There are 19 references to Bhaṭṭa Taṇḍu in the Nṛttaratnāvalī :

IV. 43 : He is quoted as giving Recita as the Hastas in the Karaṇa Śakaṭāsya.

IV. 73: The citation from him here on the Karaṇa Argala is not to be seen in the Abhinavabhāratī or the Saṅgīta Ratnākara. This shows that Jāya had direct access to his work.

„ 75: Ardhasvastika-karaṇa. Here Bhaṭṭa Taṇḍu is mentioned together with Kīrtidhara as giving Kaṭihasta.

„ 78: Āvarta. He gave here Recita of hands and feet.

„ 105: Lolita. According to Bhaṭṭa Taṇḍu, the Alāta-cārī is to be done in this.

„ 114: Atikrānta. He gave here the Garuḍapakṣas as the hand-poses.

„ 125: Sannata. Bhaṭṭa Taṇḍu gave here Svastika for the hands.

„ 133: Garuḍapluta. He gives here Patāka-hands with some wrist-actions.

„ 138: Talavilāsita. On the hands again in this Karaṇa, he is quoted.

„ 147: Upasṛta. On the pose of the feet and hands in this, Bhaṭṭa Taṇḍu and Kīrtidhara hold an identical opinion.

„ 148: Udvṛtta. Ākṣipta-cārī is given here by Bhaṭṭa Taṇḍu.

„ 150: Avahittha. Here, according to him, the hand is to be Avahittha.

IV. 164, 165: Daṇḍapāda. On the feet movement here, the common view of Bhaṭṭa Taṇḍu and Kīrtidhara is given, and on the particular hand-pose, the latter alone is quoted.

„ 177: Siṁhākarṣita. Nūpurapādikā is given here by both Kīrtidhara and Bhaṭṭa Taṇḍu.

„ 181: Nāgāpasarpita. Skhalita and Apasarpita on the feet according to Kīrtidhara and Bhaṭṭa Taṇḍu.

„ 184 : Pārśvajānu. On the particular way of keeping the feet here, Bhaṭṭa Taṇḍu is quoted.

„ 188 : Hariṇapluta. The Cārī here is to be twice repeated according to Bhaṭṭa Taṇḍu.

„ 219 : Gaṇḍasūcī. Bhaṭṭa Taṇḍu would have here the Tripatāka as the proper hand. This would however go against the very name of the Karaṇa which has the Sūcī as its component.

„ 232 : Prasarpita. The way of ' prasarpaṇa ' of the feet here, together and one after the other, is clarified by Bhaṭṭa Taṇḍu.

„ 236 : Gṛdhrāvalīna. Taking the suggestion from the Karaṇa name, Bhaṭṭa Taṇḍu states that the hands that are proper here are Tārkṣyapakṣa, not Latā given by others.

From the above analysis it could be seen that firstly there are three places where Jāya refers to the tradition of the propagation of Tāṇḍava (with its Karaṇas and Aṅgahāras) and in all these places, Jāya consistently speaks of Taṇḍu. Secondly, in the 19 places where Karaṇas are dealt with, the form of the name is consistently *Bhaṭṭa* Taṇḍu.

Thirdly, the citations show that Bhaṭṭa Taṇḍu's treatment and elucidation of the Karaṇas were especially valuable. In IV. 73 (p. 111), while citing him on the Karaṇa Argala, Jāya seems to say that Bhaṭṭa Taṇḍu wrote a commentary, but this is not likely; by vyākhyāna here, Jāya refers, most probably, to Bhaṭṭa Taṇḍu's exposition of the subject of Karaṇas.

इत्यत्र करणे प्रोक्तं व्याख्याने भट्टतण्डुना ।

Anyway, the exact nature of the text in the name of Bhaṭṭa Taṇḍu cannot be known for certain from this reference.

Fourthly, a certain kinship is seen in these references between Kīrtidhara and Bhaṭṭa Taṇḍu whom Jāya cites together in some cases as holding the same view. There are also cases where Bhaṭṭa Taṇḍu alone is quoted, as well as five cases (pp. 106, 112, 119, 120,

135) where the citations show the two holding divergent views. In one case (the Karaṇa Pārśvajānu p. 128, śl. 189), Jāya says that Bhaṭṭa Taṇḍu bases himself on another reading of Bharata's text.

ऊरोरभ्यन्तरे पार्श्वे परपादाग्रसंस्थितिम् ।
भट्टतण्डुरिह ब्रूते पाठान्तरविलोकनात् ॥

To the consultation of variant-readings, Bhaṭṭa Taṇḍu added his imagination and deduced details of pose and movement from a sense of what would be the most proper or natural (ucita) ones in a particular Karaṇa ; e.g. Tārkṣyapakṣa-hands in Gṛdhrāvalīna Karaṇa (p. 135, śl. 236). Above all he was well-grounded in practice and Jāya calls him *Prayogavit.*

एकः स्यादूर्ध्वतः क्षिप्तः परो जङ्घामुपागतः ।
करोऽभवदिति प्राह भट्टतण्डुः प्रयोगवित् ॥

In the commentary of Kallinātha on ch. VII of the Saṅgīta Ratnākara (p. 105 ff. Adyar, p. 675ff. ASS), there is a long quotation on arm-movements called Vartanās mentioned by Kohala ; but in the actual quotation Bhaṭṭa Taṇḍu is mentioned as having set forth these 24 Vartanās.

चतुर्विंशतिरित्युक्ताः वर्तना भट्टतण्डुना ।

In the further parts of this long quotation, Bhaṭṭa Taṇḍu is mentioned again in the description of Daṇḍa-vartanā.[1] A further list of arm-movements under the heading Cālaka from Kohala follows and here again Bhaṭṭa Taṇḍu is mentioned as having spoken of other varieties of arms too (p. 112, Adyar). Two other references to Bhaṭṭa Taṇḍu here are on Vīrudhabandha (p. 117), and on Dhanurākarṣaṇa (p. 118).

These citations of Bhaṭṭa Taṇḍu would show that, as in the case of Kīrtidhara's work, the work of Bhaṭṭa Taṇḍu is valuable not only for offering illuminating explanations, with co-ordination of practice, on the Karaṇas of Mārga-dance, but also for recording divergent traditions, readings and classifications, and terms or names of a comparatively popular nature which were in current practice.

1. All this is reproduced by Kumbhakarṇa.

6899.

Except in two cases, these citations mention always Bhaṭṭa Taṇḍu first and Kīrtidhara next, from which it may be considered likely that chronologically Bhaṭṭa Taṇḍu was earlier.

KĪRTIDHARĀCĀRYA

In his commentary on the NŚ, Abhinavagupta mentions an earlier exponent of the Śāstra named Kīrtidharācārya. Three references to him by Abhinavagupta have been discussed by me in my paper on 'Writers Quoted in the Abhinavabhāratī', JCR. Madras, VI. pp. 199-200. From the last of these it is clear that Abhinavagupta had access to Kīrtidhara's text.

In a number of places in the course of the descriptions of the Nṛtta-hastas and Karaṇas, Abhinavagupta refers to alternate explanations, as also to alternate names, these latter occurring not infrequently and suggesting a whole set of parallel nomenclature given by another school in which current practice seems to have been well reflected. From the text of Jāya we come to know that this set of alternate names and explanations is really those of Kīrtidhara. It cannot be said that Jāya has simply taken these from the Abhi. Bhā. Jāya had direct access to the ms. of Kīrtidhara's work, for, where the view is cited anonymously by Abhinavagupta, there Jāya mentions Kīrtidhara by name. Not only this; Jāya speaks of Kīrtidhara in places other than those where Adhinavagupta refers to views identifiable as his. Further, although Jāya draws heavily upon Abhinavagupta, it is clear that sometimes he even prefers to follow Kīrtidhara.

On the Samyuta-hasta called Niṣadha, there is a multiplicity of views which may be seen in the Abhi. Bhā (GOS. II. p. 60, IX. 143-7). Jāya records (p. 46, II. 182) how Abhinavagupta's reading differed completely, and adds that while some later writers (e.g. Someśvara) followed Abhinavagupta, the definition first given by him (Jāya) and found in Bharata, (IX. 134-5; GOS. II. p. 60, 143-5), is the one followed by Kīrtidhara.

पूर्वलक्षणमेवास्य मेने कीर्तिधरः पुनः ।

Abhinavagupta makes no mention of this other definition or of Kīrtidhara here and this context clearly shows that Jāya had direct access to Kīrtidhara's treatise, which is yet to be discovered. Another telling instance which occurs later is under the Nṛttahasta Muṣṭikasvastika for which Jāya cites Kīrtidhara's alternate name, a

fact not mentioned in the Abhi. Bhā. here. In fact one of the chief merits of the Nṛttaratnāvalī is that it gives us these glimpses into the precious work of Kīrtidhara.

The second reference to Kīrtidhara in Jāya is on the Nṛtta-hastas Ūrdhvamaṇḍalau (p. 56, śl. 265, last line):

चक्रवर्तनिकेत्यन्यत् प्रथितं नाम लोकतः।
प्राह कीर्तिधराचार्यः करयोरनयोरिति ॥

In the Abhi. Bhā. (GOS. II. p. 61), there is a reference to this view in a descriptive way only, without a mention of the author: तावेव पार्श्वेविन्यस्ताविति वचनान्नृत्तप्रसिद्ध(चक्र)वर्तनात्मकावूर्ध्वमण्डला-वित्यन्ये।

We may, from this, take it that wherever Abhinavagupta gives a further explanation and an alternate name, for the Nṛttahastas or the Karaṇas, it is a reference to the view of Kīrtidhara. The following is the table of these names of Nṛtta-hastas, according to Bharata and Kīrtidhara:

Bharata	Kīrtidhara	Abhinavagupta-reference	Jāya-reference.
Ūrdhvamaṇḍala	Cakravartanikā	GOS. II. p. 77.	II. 265
Pārśvamaṇḍala	Kakṣavartanikā	,,	,, 267 (anon.)
Uromaṇḍalau	Urovartanikā	,, p. 77; generally described	,, 269 (anon.)
Muṣṭikasvastika	Khaḍgavartanikā This is so-called because it is used in fighting with the sword, the muṣṭi-hand holding the shield and the Khaṭaka one holding the sword. Abhinavagupta does not refer here to Kīrtidhara, his alternate description or the name Muṣṭisvastika. This	No reference	,, 275

is a telling instance
of Jāya's direct
access to K's work.

Nalinīpadmakośa	Padmavartanikā	No reference	,, 279
Alapadmolbaṇau	Vātavartanikā	No reference	,, 281 (anon.)

Under Cārīs, Jāya says (III. 33) that Aḍḍitā is given as Agrathā by Kīrtidhara. This is another reference not derived from Abhinavagupta and showing Jāya's own acquaintance with Kīrtidhara's work. A-grathā is probably the Sanskrit form but Abhinavagupta takes Aḍḍitā itself as Sanskrit and suggests a radical derivation for it.

A further instance of this type is Jāya's reference to a detail in the Cārī Atikrāntā (III. 41) taken from Kīrtidhara's clarification. It may be noted here that Jāya pays a tribute to Kīrtidhara's understanding of Bharata's mind and his elucidation of points left unsaid by Bharata, but which could with propriety be deduced from Bharata's description.

अनुक्तत्वाद्विशेषस्य मुनिना तस्य चित्तवित् ।
पादस्य पार्श्वे एवेति न्यायात् कीर्तिधरोऽब्रवीत् ॥

Probably misled by this specification 'पादस्य पार्श्वे एव', the late M.R. Kavi wrongly gave in the fn. here in Abhi. Bhā. II. p. 102, Pārṣṇicaṇḍaghāta as Kīrtidhara's name for Atikrāntā. In fact Abhinavagupta mentions Pārṣṇicaṇḍaghāta a few lines below as a more popular name for Pārśvakrāntā, which Jāya records below under Pārśvakrāntā, identifying it as Kīrtidhara's view (p. 75, śl. 43). See Abhi. Bhā. GOS. II. p. 102. Four more alternate or popular Cārī-names as given by Kīrtidhara and mentioned by Jāya are:

Jāya, III.	21	Janitā	Kīrtidhara, Musalaghāṭikā Kumbha mentions K's name here. See Notes.
,,	45	Apakrāntā	Vikṣepavalana
,,	36	Samosaritamattallī	Mattapāda
,,	38	Mattallī	Skhalatpāda

There are two more also, for Ākṣipta (śl. 55) and Udvṛtta (śl. 60), but they are not clear, the lines being corrupt.

It is in the treatment of the important subject of Karaṇas that Jāya makes many references to the views of Kīrtidhara. Here again we see that Jāya's direct access to Kīrtidhara's work is borne out by the two circumstances: one, his identifying as Kīrtidhara's, some of the opinions cited anonymously in Abhi. Bhā. and the other, his citation of Kīrtidhara in several places where Abhi. Bhā. has no reference to his views. Sometimes Jāya makes a reference to Kīrtidhara as well acquainted with the practice of the art and writing on the basis of practice. The following are the Karaṇas under which Kīrtidhara's views or explanations are cited by Jāya:

Jāya :	Abhi. Bhā.
p. 106, śl. 44 Śakaṭāsya	p. 139. K.'s views not cited.
p. 110, śl. 66 Vakṣvastika	p. 105: K. not cited
p. 112, śl. 75 Ardhasvastika	p. 110: cited anon.
p. 112, śl. 79 Āvarta	p. 123: not cited.
p. 113, śl. 85 Pṛṣṭhasvastika	p. 107: not cited.
p. 115, śl. 99 Ardhamatallī	p. 112: cited anon.
p. 115, śl. 103 Madaskhalita	p. 137: not cited.
p. 118, śl. 118 Nikuñcita	p. 111: not cited.
p. 119, śl. 125 Sannata	p. 129: not cited.
p. 120, śl. 138 Talavilāsita	p. 122: not cited.
p. 121, śl. 147 Upasṛta	p. 134: not cited.
p. 122, śl. 153 Niśumbhita	p. 125: not cited.

p. 125, śl. 164 Daṇḍapāda	p. 131 : not cited.
p. 126, śl, 174. Saṁbhrānta	p. 137: not cited.
p. 127, śl. 177 Siṁhākarṣita	p. 134: not cited.
p. 127, śl. 181 Nāgāpasarpita	p. 139: not cited.
p. 129, śl. 187 Vaiśākha-recita	p. 115: not cited.
p. 130, śl. 199 Alāta	Pp. 107-8: not cited.
p. 131, śl. 201 Siṁhavikrīḍita	p 133: not cited.
p. 132, śl. 207 Parivṛtta	p. 126: not cited.
p. 132, śl. 211 Ūrūdvṛtta	p. 136: not cited.
p. 133, śl. 215 Tala-saṅghaṭṭita	p. 135: not cited.
p. 134, śl. 223 Nūpura	p. 115: not cited.
p. 134, śl, 226 Ghūrṇita	p. 113: not cited.
p. 135, śl, 232 Prasarpita	p. 133: not cited.
p. 149, śl, 323 Aṅgahārarecita,	p. 159: not cited.

Besides these, there are twenty-five places where Jāya mentions Kīrtidhara's own conception of the twenty-five Karaṇas dealt with there and these we shall examine while dealing with the Karaṇas

The references to Kīrtidhara by name found in the Abhinavabhāratī have been discussed by me in my paper on 'Writers Quoted in the Abhinavabhāratī'.[1] In the Saṅgīta Ratnākara, he is first enumerated among the authorities of the Śāstra (I. 19); in ch. VI, he is quoted on the flute (VI. 460ff.), and in Ch. VII on dance,

1. JOR. Madras, VI. pp. 199-200.

Śārṅgadeva cites him by name on the Sthāyi-dṛṣṭi called Snigdhā (śl. 395). From these it is not possible to say anything of the personality or date of the author Kīrtidhara. In one of the references in Abhinavabhāratī, he appears to quote Nandikeśvara. There is a long quotation in Kallinātha's commentary on the Saṅgīta Ratnākara under VII. 348, Vartanās, purporting to be from Kohala's treatise; here the two alternate names of Nṛtta-hastas, Khaḍgavartanikā and Padmavartanikā are mentioned as the Vartanā-names given by Kīrtidhara. These references do create some confusion in the chronological position of Kīrtidhara; but he seems to have been a historical writer of the pre-Abhinavagupta times.

The work that Kīrtidhara wrote is probably an independent treatise and not a commentary on Bharata's work. No manuscript of it has so far come to light but, as already observed, it was available to Jāya; nay, it was probably available also to a post-Jāya writer, Kumbhakarṇa; for, in two places where Jāya discusses a view-point or idea given by a writer other than Bharata, using only general words like 'apare budhāḥ', Kumbhakarṇa mentions specifically Kīrtidhara's name.

Among the Samyuta-hastas, Jāya mentions a Vardhamāna as being given by others, p. 47, śl. 190-1 : पराङ्मुखौ कीर्तयन्त्यपरे बुधाः ।
According to Kumbhakarṇa (Nṛtyaratnakośa, Jaipur, p. 56, śl 622), this 'Apare' who speak of the Vardhamāna-hasta refers to Kīrtidhara.

On p. 34, in verses 94-6 Jāya discusses the question why in the case of Samyuta-hastas, singular number is used and in the case of Nṛtta-hastas only, dual number is used. This discussion is reproduced by Kumbhakarṇa (ibid. p. 60) and according to Kumbhakarṇa, Kīrtidhara used the dual number, Kari-hastau (Kara-hasta in print here is a mistake for Kari-hasta).

The above examination of the Kīrtidhara-citations would show clearly the differences in the tradition followed by him and the importance of his treatment of the subject. We shall revert to this when discussing the Karaṇas. While, in almost all cases, Jāya takes pains to refer to Kīrtidhara's conception and in some instances, as pointed out above, he even follows Kīrtidhara preferentially, there is a solitary instance in which Jāya differs from his conception.

This last relates to the Aṅgahāra called Recita built of twenty-five Karaṇas, IV. 323, p. 149:

यद्वाक्षिप्तवैशाखपूर्वके रेचिते पुनः ।
आह कीर्तिधराचार्यः तद् भवेन्नातिपेशलम् ॥

This reference and criticism do not occur in the Abhinavabhāratī and besides showing thereby, like other similar references, Jāya's direct access to Kīrtidhara's text, it shows also Jāya's independent outlook.

ŚAṄKUKA

Jāya refers to Śaṅkuka just once when dealing with the Karaṇa Ardhanikuṭṭaka (p. 136, śl. 239). Śaṅkuka is a predecessor of Abhinavagupta, who commented on the Nāṭya Śāstra and whose views we know from Abhinavagupta's citations. Jāya derives his knowledge of Śaṅkuka's interpretation of Bharata's definition of Ardhanikuṭṭaka from Abhi. Bhā. (GOS. I. p. 104).

ABHINAVAGUPTA

Jāya mentions Bhaṭṭa Abhinavagupta by name only once (p. 46, śl. 182), but next to Bharata, it is Abhinavagupta on whom Jāya bases himself primarily; in fact, it will not be incorrect to say that it is as interpreted by Abhinavagupta that Bharata is used mostly. The Abhinavabhāratī is not only utilised at every step, in the former half of the work dealing with Mārga, but in most places Jāya's text forms but a metrical recast or resume of Abhinavagupta's commentary. Śārṅgadeva's work also shows this character, but in places, Jāya's exposition of Abhinavagupta is better, more detailed and more clear. In fact, Jāya's text is highly useful to purify the text of the Abhinavabhāratī in ms. or in print, of its corruptions, as I have shown in the footnotes, Notes and the papers on corrections and emendations to the text of the Abhinavabhāratī.[1] More than this, Jāya's text is a great help to construe passages in the Abhinavabhāratī and understand Abhinavagupta's interpretations. Both in the footnotes and Notes, attention has been drawn to the corresponding passages of the Abhinavabhāratī and Nṛttaratnāvalī.

1. Adyar Library Bulletin, XVIII. iii-iv, pp. 196-209; ibid. XXV. i-iv., Special Number pp. 397-405.

Already, when dealing with Jāya and Bharata, several instances of Jāya's close study of the Abhinavabhāratī and of how Jāya uses the latter have been noticed. Numerous other examples of this intimate study by Jāya of the Abhi. Bhā. could be seen from the Notes given at the end. To take some telling contexts, firstly, from the section on Hastas: When dealing with the uses of the Agra-Saṁdaṁśa, Bharata gives the collecting and stringing of flowers, and mentions just 'puṣpa' in general; to suit the Agra-Saṁdaṁśa, Abhinavagupta specifies the flowers as *tiny* flowers '*Sūkṣma*-puṣpa' (GOS. II. p. 52) and Jāya's enumeration of 'Sūkṣma-puṣpa' here (p. 43, śl. 159) is due to his close following of Abhinavagupta. Among the many uses of the Mukula Hasta, Bharata (IX. 119, GOS. II. p 54) mentions simply 'hiraṇya', gold: it is Abhinavagupta who explains this gold as standing for golden bangle and the action involved as the putting on of the bangles; and in the corresponding place in Jāya (II. 165, p. 44), this particular use of Mukula is stated in very clear terms as वलयामोचने । Similarly, on the same page (44, śl. 167), among the uses of Ūrṇanābha Hasta, Jāya gives the 'touch-stone', 'karṣāśman' as one; this is found in the Abhi. Bhā. as an alternate interpretation of what Bharata simply enumerates as Prastara (stone) (IX. 121, GOS. II. p. 54). For Tāmracūḍa, Bharata mentions 'Samjñita' as a use, (GOS. II. pp. 54-55) and Jāya's expansion of this into 'beckoning boys and the like' (आह्वाने बालकादीनाम्) is based on Abhinavagupta's interpretation of 'samjñita'. Earlier under Sūcīmukha Hasta, Bharata mentions among the uses 'vallī', 'latā' and 'mañjari'; the 'vallī 'latā' and 'mañjarī' (IX. 66-7, GOS. II. p. 42), Abhinavagupta takes pains to distinguish and as expanded by Abhinavagupta they are verbatim found in Jāya, p. 38, śl. 122. In the further uses of this same Hasta, Bharata gives (IX. 72, GOS. II. p. 44) 'gaṇḍasaṁśraya', which is somewhat obscure till we look below at the Abhi. Bhā. and see that it means 'patrabhaṅga' and similar decorations on the cheeks; in Jāya, we have not the vague 'gaṇḍasaṁśraya' of Bharata, but the specific 'patrabhaṅga' of Abhinavagupta (p. 38, śl. 126). See again under the same Hasta, Bharata IX. 75, विश्लिष्टाभ्याम्, explained further as 'तालमात्रान्तराभ्याम्' and Jāya's text, p. 39, śl. 129, where this latter expression is adopted. For further examples of Hastas, Jāya's text on which is based on Abhinavagupta's clarifications of Bharata's cryptic enumeration of the uses of those Hastas, see Kaṭakāvardhamāna (p. 45) and Utsaṅga p. 46). The Hasta Karaṇas and other general observations on the way to employ Hastas (pp. 49, 50) and the explanation of Bharata's

'Prāṅmukha' as really 'Parāṅmukha' (Jāya p. 53, śl. 236, GOS. II. p. 71) are also other striking examples of the intimate inter-relation of Jāya's text and the Abhi. Bhā.

Some of the telling examples in the section Nṛtta Hastas are Āviddhavakra, Jāya, p. 54, śl. 247 and Abhi. Bhā. GOS. II. p. 73; Pakṣapradyotaka, Jāya, p. 56, śl. 259 and Abhi. Bhā. II. p. 76; Daṇḍapakṣa, Jāya p. 56, śls. 262-3 and Abhi. Bhā. II. p. 76; and Uraḥpārśvārdhamaṇḍala, Jāya p. 57, śls. 270-1 and Abhi. Bhā. II. p. 78.

The treatment of Karaṇas discloses numerous illustrations of Jāya following Abhinavagupta closely and taking verbatim Abhinavagupta's gloss or amplifications or additional elucidations. Some of the more noteworthy of these cases, dealt with in the Notes, may be mentioned here:

The detailed description of the Karaṇas one after the other is preceded in Jāya (p. 103, śls. 20-22) by general directions on how to do the Karaṇas; this is taken by Jāya from the Abhi. Bhā. (GOS. I. p. 98); especially the expression रहस्यमिदमीरितम् in Jāya (śl. 21) which goes to Abhi. Bhā. इत्युपनिषत् may be noted. Bharata has but a brief anuṣṭubh on each Karaṇa in which the position of the arms and the legs alone, with their names in an elliptic form, are given and it is Abhinavagupta who gives under each a more specific identification of the hands and also the uses of each Karaṇa. With reference to these exact identities of the hands and the uses of each Karaṇa, Jāya naturally derives his matter from the Abhi. Bhā. To note some of the Karaṇas on which Jāya and Abhinavagupta are very close: Jāya p. 104, śl. 27 and Abhi. Bhā. I. p. 97, treatment of Talapuṣpapuṭa. In Samanakha, Bharata gives 'Pralambita' as the poses of both arms but 'Pralambita' is not the technical name of any Hasta. As a general description, it could apply to both Latā and Dola, and it is Abhinavagupta who specifies it as Latā and adds, with reasons, that it cannot be Dola as some mistake it. This clarification given by Abhinavagupta has been taken by Jāya (p. 105, śls. 37-9). Similarly with regard to the 'Pallava' which Bharata mentions as the Hasta in Kaṭicchinna; see my footnote here on p. 107. Other examples may be seen on pp. 113-4 (śl. 88 ff.); p. 114 (śl, 94); the use of 'Gajavāhana' for the Karaṇa Niveśa (p. 109, śl. 58); the detailed description of Vakṣas-svastika (p. 110) and Argala (p. 111); the significance of plural in Bharata's text IV, 88

defining Mattalli which Abhinavagupta brings out and Jāya reproduces (p. 115) from him; p. 124 (śl. 157); p. 129 (śl. 189); p. 130 (śl. 196); where Abhinavagupta's specification of the Hasta as Hamsapakṣa is taken by Jāya; and the critical observations in Jāya (p. 136 śls. 237-9) under Ardhanikuṭṭaka, with reference to Bharata's mention of the hand in it as Añcita, which are from the Abhi. Bhā. (I. p. 104).

Under Aṅgahāras again, Jāya has necessarily to depend very much upon Abhinavagupta. Out of the several contexts here pointed out in the footnotes under the respective Aṅgahāras and the Notes at the end, four prominent examples concerning Aṅgahāras in general may be referred to here: Jāya, pp. 137-8, śls. 246-50, the constitution of Aṅgahāras with two, three, four or more Karaṇas, the detailed explanation of which is from Abhi. Bhā. I. p. 93. Jāya p. 138, śls. 251-2 on the grammatical explanations of the term Aṅgahāra which are taken from Abhi. Bhā. (I. p. 91), as also the classification of Aṅgahāras into two sets (Caturaśra and Tryaśra, Jāya p. 139, śls. 257-9) and Abhi. Bhā. (I. p. 164), the general principles to be followed in performing the Aṅgahāras and the directions to be faced while executing their constituent Karaṇas and finishing them, Jāya, pp. 140-141, śls. 265-267, Abhi. Bhā. I. pp. 142, 153.

Jāya's detailed description of the Aṅgahāra Recita may also be seen (pp. 148-9, śls. 320-4); this is wholly based n Abhi. Bhā. I. pp. 158-159, and the word 'anyatra' in Jāya p. 149, śl. 324 refers to a verse quoted by Abhinavagupta on p. 159. The explanation of why the Aṅgahāras are only thirty-two (Jāya p. 154, śls. 356-361) is also taken from Abhi. Bhā. I. pp. 91, 164-5.

In addition to incorporating in his text Abhinavagupta's elucidations and interpretations of Bharata's laconic statements, Jāya takes also those additional explanations found in the Abhi. Bhā. which are not strictly confined to any terms or statements made by Bharata, but are all the same necessary for understanding the matter fully. Already under the Hastas, attention was drawn to Abhinavagupta's amplification of the topic of how to employ the Abhinaya-hands, (Hasta Karaṇa) under Bharata IX. 210-12 and 219 which Jāya reproduces (pp. 49-50, śls. 205-212). Also Abhi. Bhā., GOS. II. p. 69, on certain Hastas having a natural connection with an emotional condition is reproduced by Jāya (p. 53, śls. 232-4). The grammatical explanations of terms like Cārī, (p. 68, śl. 2) and Sthāna (p. 78,

śl, 69-70) given by Jāya are taken from the Abhi. Bhā. (GOS. II, pp, 93, 107), as also explanations, of specific Cārī-names like Bhujaṅgatrāsita (GOS. II. p. 105, Jāya p. 75, śl. 49), and also some of the comprehensive observations on the way of doing the Cārīs (Abhi. Bhā. II. p. 106, Jāya p. 77, śls. 62-5). Towards the end of the treatment of the Cārīs, Bharata, in the course of his over-all directions on the execution of the Cārīs, states (X. 49) that just as the foot, after its Cārī-movements comes back to the ground, its resting-place, so also the hand after its movements, should come to its rest at the hip. Here Bharata mentions only 'Hasta' in general, and it is Abhinavagupta who identifies the Hasta meant as Ardhacandra if it is nṛtya and Pakṣapradyota if it is nṛtta; and this detail found in Jāya, p. 78, śl. 66, is taken from Abhinavagupta. Such cases are numerous in the more difficult section on the Karaṇas where, as explained by me in the Notes, Jāya has culled out all such precious observations of Abhinavagupta.

Jāya's text as affording an intelligent clarification of Abhinavagupta's text could be illustrated by śls. 236-7, p. 53, on Bimbasūtra or Brahmasūtra and Abhinavagupta's brief statement of the straight line on the basis of the simile of the scales of a balance.

This clarification by Jāya is sometimes effected by him by bringing at one place what Abhinavagupta has stated in two different places; as examples of this may be seen p. 124, śls. 156-7 where the elucidations in the Abhi. Bhā. pp. 96 and 109, are summarised by Jāya in one place; Jāya pp. 140-1, śls. 265-267 which bring together matter in Abhi. Bhā. pp. 142, 153 (GOS. I); and Jāya p. 154, śl. 361 and Abhi. Bhā. pp. 91, 165 (GOS. I), on the reason behind Karaṇas and Aṅgahāras being of a specific number as given by Bharata.

While in most cases Jāya makes a clear and elaborate restatement of what Abhinavagupta has said, there is one case of Jāya being rather cryptic (p. 145, see fn. there), and to understand him fully, we have to read him along with Abhinavagupta at the corresponding place.

As in a solitary case with reference to Kīrtidhara, where Jāya as stated above, disagrees with him, there are two rare cases with reference to Abhinavagupta in one of which Jāya does not strictly follow him, and another in which Jāya does not seem to understand

the Abhi. Bhā. correctly and seems to be in some confusion. See the footnotes in the text, pp. 148 and 123, the latter especially, where the point is explained at length.

Of Jāya's references to early authorities, some are not original, but are derived from Abhinavagupta, i. e., they are merely taken from the Abbi. Bhā. Such are, as already shown, the references to Kohala, Tumburu and Śaṅkuka. Most of the references to alternate views mentioned in a general way as held by 'others' *(pare, apare, anye, kecit etc.,)* could also be traced to similar anonymous citations in the Abhi. Bhā. Of the numerous references to Bhaṭṭa Taṇḍu and Kīrtidhara, it has been shown that although many of them occur in the Abhi. Bhā., Jāya had access to the texts of these two authorities, as he gives additional references to them not found in the Abhi. Bhā. and also identifies as theirs some of the references to their views made by Abhinavagupta without mentioning their names.

The following is a full table of parallel texts in Jāya's work and the *Abhi. Bhā.*, where the former corresponds closely to the latter or derives ideas from the latter. The footnotes on the respective pages as also the additional Notes at the end may also be seen.

JĀYA			*ABHI. BHĀ.* (GOS.)	
Pages	Verses		Volumes	Pages
14	72		III	77
38	122	*Hastas*	II	42
	126			44
39	129			44
42	148–9			48-9
43	156			36
	159			52
44	165			53-4
	167			54
	169			48
	170			55
45	174			58
46	179			56
	182			60
	184-5			59
49	205-6			79 (on IX, 212)

JĀYA			*ABHI. BHĀ.*
Pages	Verses	Volumes	Pages
50	212		81
	213		69-70
51	217-8		67-68
52	227-8		82
53	232-4		69
,,	235		71
54	240		71
	241		81
	245-6		72
	247		73
54-5	248-9		73
55	254		74
	256		75
56	258		75
	259		76
56	261-4		76
	265		77
57	267		77
	269		77
	272 ff.	*Cārīs*	78
68	1-2		93
	3-4		91
71	25		99
72	27		97
	32		100
73	33		99
75	46		103
	47		105
76	52		104
	53		103
	54		103
	57		105
78	69-71	*Sthānas*	107
78	66	*Pravicāras*	107 (ll. 5-6)
81-2	93-95	*Dhanuṣah Karṣaṇāni*	112
83	104	*Karaṇas*	115
91	141	*Maṇḍalas*	49
100	3-4		92-3
102	19-22		98
103	21-22		109

JAYA		*ABHI. BHĀ.*	
Pages	Verses	Volumes	Pages
104	27		97
	33-4		120
144-5	35-6		118
105	37-9		100
106	40-1		110
	42-4		139
107	45-6		104
	47		138
107-8	48-51		103
108	52-3		114
	54		113
	55		101
109	56		132
	57		121
109	58		136
	59-60		106
110	61		129
	62		130
	63		122
	64-66		105
	67		106
111	68-9		105
	70-72		127
111-2	74-75		110
112	77-9		123
112-3	80-85		107
113	83		107
113-4	86-91		99
114	93-4		137-8
	95-6		123
115	97		117
	98-9		112
	100-1		112
	102-3		137
116	104-5		138
	106		132
	107-8		132
	109-110		111

JĀYA Pages	Verses	Volumes	*ABHI. BHĀ.* Pages
117	111-2		119
,,	113		125
,,	115		130
117-8	116-8		111
118	119		125
,,	120-2		117-8
,,	123		121-2
,,	118-9		129
119	126-7		124
,,	130-1		100
120	132-3		127
,,	134		120
120	135		123-4
,,	136-8		122
120-1	139-140		127
121	141		114
,,	142-4		109
,,	145		135
,,	146-7		134
122	148		,,
,,	149-150		135
,,	151-3		125
123-4	154-7		109 ; 96
124	158-9		122
,,	,,		,,
,,	160		114
,,	161-2		102-3
125	163-5		131
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SOMEŚVARA

There are two places where Jāya mentions Someśvara by name, the first (p. 34, śl. 89) being the total number of Hastas and the second (p. 229, śl. 161) being the Goṇḍalī dance. The former has been discussed fully in the Notes. Besides these, there are a number of places where Someśvara has been drawn upon, anonymously, places where additional or different varieties of the aṅgas or pratyaṅgas or upāṅgas of abhinaya have been given; and all these have been identified and shown in the footnotes and the Notes in the respective places. There are many places where Jāya mentions 'others' (anye, apare etc.) and several of these are references to Someśvara; (e.g, p. 62, śls. 314-5, p. 63, śl. 320; p. 64, śl. 330, p. 65, śl. 335); '*anyatantra-vidhāyinaḥ*' on p. 46 (śl. 183) refers to Someśvara.

Someśvara is the Western Chalukya King of Kalyan and the work of his which Jāya and other writers on this subject draw upon

* Abhi. Bhā. I. p. 165 l. 7, the text सन्नतं as printed should be सन्ततं, which is found as a variant in the fn. *Cf.* Jāya p. 155, l. 5, अश्रान्तं

is the Thesaurus called *Abhilaṣitārthacintāmaṇi* or *Mānasollāsa* which the King compiled in 1131 A.D.[1]

The portion of the Mānasollāsa dealing with music and dance has not yet been printed[2] and I have traced these borrowings of Jāya from that text and given the references on the basis of a collated Transcript prepared by me from two mauuscripts of the work in the Bhandarkar Oriental Research Institute, Poona. Someśvara's treatment of the subject is succint but is of importance because it has divergences from Bharata and incorporates the current practice that he had seen and takes into account forms that had come into being in the subsequent times and were contemporaneously being witnessed. Thus for later writers like Jāya, Śārṅgadeva and Pārśvadeva who incorporate a considerable amount of Deśī-material in their works, Someśvara is a basic source. The Goṇḍalī or Gauṇḍalī dance is the most noteworthy of the Deśī dance-forms which later writers deal with and which was codified and set in proper form by Someśvara; while Śārṅgadeva does not mention Someśvara by name in his elaborate treatment of Gauṇḍalī-vidhi, Jāya does at some length (p. 229, VII. 161-3):

कल्याणकटके पूर्वं भूतमातृमहोत्सवे ।
सोमेशः कौतुकात् काञ्चित् भिल्लवेषमुपेयुषीम् ॥

नृत्यन्तीमथ गायन्तीं स्वयं प्रेक्ष्य मनोहरम् ।
प्रीतो निर्मितवान् चित्रगोण्डलीविधिमित्ययम् ॥

यतो भिल्ली महाराष्ट्रे गोण्डलीत्यभिधीयते ।

How closely Jāya had studied Someśvara could be seen in some of the minor points taken by Jāya from him. For instance, on p. 44, śl. 171: in the uses of the abhinaya-hasta called Tāmracuḍa, Jāya gives 'नृपजृम्भणे' which is not in Bharata. It is in Someśvara's work that this use of Tāmracūḍa-hasta is mentioned: जृम्भणे च तथा राज्ञाम्, p. 166, śl. 6 of my collated Transcript.

On the movements of some of the aṅgas, pratyaṅgas and upāṅgas, certain additional movements or even additional limbs of the body themselves, not given by Bharata, are described by later

1. The text itself gives this date; see GOS. edn. I. p. 34, śl. 62.
2. It has since been printed and issued as GOS. 138.

writers. Jāya has this additional material and as far as our present knowledge based on available texts goes, Someśvara's work is the earliest where we can trace this material not found in Bharata. There are, of course, some additions here too in Jāya, and stray differences in nomenclature, as compared with Someśvara, but most of this material is found in Someśvara's work and what is more, Jāya mentions Someśvara by name while dealing with this material. The following will show all this:

P. 27, śls. 43-5, Jāya speaks here of four additional movements of lips, according to another school, *matāntara*: āyata, recita, vṛtta and vikāsī. These four are from Someśvara who gives these, along with the older six, thus counting Oṣṭha-karmans as ten (pp. 154-5, śls. 77 ff. of my Transcript).

P. 29, śls. 55-7, Jāya gives seven kinds of Hanu which is not dealt with by Bharata. It is Someśvara who speaks of Hanu and its varieties (p. 156, my Transcript) and in addition to the seven reproduced by Jāya, has a composite action of Hanu, Cala-saṁhata.

P. 29, śls. 58-61: Tongue and its movements which are not separately dealt with by Bharata. It is from Someśvara, who has dealt with them, (p. 157, my Transcript) that Jāya must have taken them. See also Notes.

P. 30, śls. 62-4: The Danta-karmaṇs again in Jāya are not from Bharata who does not speak of them separately, but from Someśvara (p. 157, my Transcript).

P. 34, śls. 89: As already noted, Jāya makes here a mention of Someśvara by name and says how he solved the problem of keeping the total number of the Hastas as 64, by leaving out Lalita and Valita as being covered by Pallava and Latā (p. 161, my Transcript). See also Notes.

P. 46, śl. 183, on Niṣadha-hasta, Jāya notes divergent definitions in Bharata and Abhinavagupta and refers to certain other authors *(anya-tantra-vidhāyinaḥ)* as following the view of Abhinavagupta. The 'certain other writers' mentioned here include Someśvara who gives this definition of Niṣadha (p. 169, my Transcript).

P. 62, śls. 312-5: Jānu and its seven movements. These are not in Bharata. Someśvara gives exactly by name and number the same Jānu-varieties (p. 176, śls. 3949-53) as seen in Jāya, and Jāya draws upon him here.

P. 63, śl. 320, Jāya speaks here of 'pare', others giving five other Jaṅghā-movements. This 'pare' refers to Someśvara. (p. 176, my Transcript). See also Notes.

P. 64-6, śls. 329-337: After giving the Pādas according to Bharata, Jāya adds that 'others' *(pare)* give another set of ten Pāda-varieties, tāḍita etc. This 'pare' is most probably a reference to Someśvara who has these, though with some difference (pp. 177-8, my Transcript). See also fns. on p. 65 of Text and Notes at the end.

Pp. 66-7, Pādāṅgulīs, fingers: These are not in Bharata but are given by Someśvara wherefrom Jāya must have taken them (pp. 178-9, my Transcript). See also Notes.

Jāya uses Someśvara's work on the Deśī also:

On pp. 159-60, he deals with the twenty-three Deśī-sthānakas, twenty-one of which Someśvara has described, calling them simply 'sthānakas' (pp. 179-180, my Transcript). See the elaborate Notes on this at the end.

On pp. 163-9, Jāya deals with the Utpluti-Karaṇas, coming under Deśī. Here again, he draws material from Someśvara, though he supplements it from some other source. On the Kapāla-sparśana here (p. 138, śl. 78), Jāya prefers this name given by Someśvara and rejects the name Kapāla-cūrṇa given by others. The detailed Notes at the end on this topic may also be seen.

Pp. 181 ff., śls. 59 ff. Jāya gives here, as part of the Deśī, a large number of movements of the legs and feet and says that the old teachers or authorities *(Cirantanācāryas)* devised a number of feet-movements, which they defined as Deśī-cārīs of both the varieties, the Bhauma, maintaining floor-contact and Ākāśika, aerial or involving jump. In the former (Bhauma), twenty-six are given and in the latter, sixteen. Now all these Deśī-cārīs (26 plus 16), with the same names and definitions, are to be met with in Someśvara

(pp. 182-188, my Transcript). We may, therefore, take the *Cirantanā-cārya* of Jāya in śl. 59, p. 181 as referring to Someśvara.

There is also one other non-technical context where Jāya discloses his close acquaintance with Someśvara's work. On p. 202, when describing the places suitable for setting up a dance-stage, Jāya paraphrases in line 1 of śl. 2, a couple of lines from Someśvara on the same topic, at the end of the dance-section of his Thesaurus (p. 191, my Transcript). See fn. on p. 102.

OTHERS

In addition to authorities cited by name, who have been noticed above, Jāya cites many times divergent views or additional material or alternate names with the general reference 'others', 'some others' 'another view',—' *anye, apare, ācāryāḥ, eke, kecit, kaiścit, pare, matāntare.* The following is the full list of such anonymous references to others, by pages and ślokas:

14.72 ; 17. 19 ; 46.179, 183 ; 47.19 ; 50.214 ; 51. 216 ; 52. 223, 228 ; 54. 246 ; 55. 254, 256 ; 56.258, 266 ; 57. 269 ; 58. 281, 282, 283 ; 70.21 ; 72. 32 ; 73. 35 ; 76. 52 ; 84. 107, 109 ; 89. 129 ; 105. 38, 39 ; 112. 79, 82 ; 114.90 ; 115. 99 ; 122. 153 ; 124.157 ; 133. 218 ; 138. 248 ; 151.335 ; 154.357, 358, 360 ; 155. 365 ; 165.56 ; 168. 78, 79 ; 169. 87 ; 181. 59 ; 187. 110 ; 190. 132.

Not all these need be taken as references to unknown authors. Some of them refer to the same authorities who are mentioned by name in other contexts and who have been considered above at some length. From what has been shown already, the following of these references to 'others' are identifiable as those to Kīrtidhara and Someśvara:

46. 183 ; 47. 191 ; 70. 21 and 181. 59 ; and probably also 73. 35-36, 38.

Quite a number of the others are not original but go to the Abhinavabhāratī where itself they occur as references to 'others', 'some' and so on. This set of references going to the Abhinava-bhāratī are :

14.72 (two additional lāsyāṅgas ; these two occur in some recensions of Bharata's text itself) ; 46. 179 ; 52. 228 ; 54. 246 ;

55.254, 256 ; 56. 258 ; 56-57. 266-7 ; 57.269 ; 58. 281 ; 72.32 ; 105. 38, 39 ; 112. 79, 82 ; 114. 90 ; 115. 99 ; 122. 153 ; 124. 157 ; 133. 218 ; 138. 248 ; 151. 335 ; 154. 357, 358, 360 ; 155. 365.

Some of these references on Karaṇas, mentioning the alternate names in terms of Vartanā, are likely to be references to Kīrtidhara.

If we leave out the above, the cases of anonymous references which remain to be examined as to their likely identities become sixteen :

17.19 : Eleven additional heads. The source of these is not known ; some of these occur also in the Saṅgīta Ratnākara.

50. 214 ; 51. 216 : Additional Hasta-pracāras. See Bharata and Abhinavabhāratī, GOS. II. p. 70, which correspond to Jāya 50. 213. The additional Hasta-pracāras discussed here are not in the Abhi. Bhā., but are to be seen in the Saṅgīta Ratnākara

52, 223 : Six other actions of hands. They are seen just as given in Jāya, in the Saṅgīta Ratnākara, but two of them seem to occur in Bharata IX. 221 (GOS.).

58.282 : On the Nṛtta-hasta Lalita : The matter referred to with the mention of 'pare' here is partly found in the Abhi. Bhā. II. p. 79.

58-59. 283, 286 : The additional Hastas mentioned here as given by others are seen in the Saṅgīta Ratnākara.

76.52 : Jāya says here that some writers consider the Āviddhā Cārī to be preceded by Ākṣiptā. In fact, that is the sequence found in Bharata itself, but we do not know if any writer specifically incorporated this idea as part of the definition of the Āviddhā as Jāya's words would suggest.

84. 107 : Under Upaviṣṭa-sthānas ; the alternate name Krānta for the Sthāna Yoga-kṛta is to be seen in the Saṅgīta Ratnākara.

84. 109 : In the same context ; the alternate name for Cintākṛta, namely Madālasā, is seen in the Saṅgīta Ratnākara.

165. 56 : The alternate name Uroñcita for the Utpluti-karaṇa called Laṅkādāhāñcita. It has not been possible to trace the source of this alternate name.

168. 78 : The alternate name Kapāla-cūrṇa for Kapāla-sparśa. This could be seen in the Saṅgīta Ratnākara and Saṅgīta Samaya Sāra.

168. 79 : Nataprṣṭha, alternate name according to some, for the Karaṇa Vyaṅkola. This too is to be seen in the Saṅgīta Ratnākara.

169. 87 : Antarbhramarī and Bāhyabhramarī. These are found in the Sangīta Ratnākara.

187. 110 : Here are given by Jāya four additional Cārīs according to others. These are not to be found in Someśvara or Śārṅgadeva ; only one of them could be traced in Pārśvadeva.

190. 132 : On a different description of the Deśī Lāsyāṅga called Lali. This can be traced to the Saṅgīta Ratnākara where it is found as Laḍhi.

The above examination shows that of the sixteen anonymous references to 'others', eleven are known to be or may be taken as references to Śārṅgadeva ; of the other five, none could be fully traced to any other known source ; two are partially seen in the Abhinavabhāratī itself, one partially in the Saṅgīta Samaya Sāra and one other partially in the Saṅgīta Ratnākara ; and only one (165.56) could not be traced to any source, even partially.

ŚĀRNGADEVA

Even as the Nṛttaratnāvalī does, the Saṅgīta Ratnākara provides us with an excellent resume of the Abhinavabhāratī, sometimes amounting, in a more prominent manner, to a metrical paraphrase of Abhinavagupta. Jāya wrote his work in A.D. 1253-4 under Kākatīya Gaṇapati. Śārṅgadeva wrote his Saṅgīta Ratnākara under the Yādava Siṅghaṇa, who ruled from probably A.D. 1208 upto 1247 when he died. Śārṅgadeva was Accountant-General under Siṅghaṇa and his work cannot be dated later than 1247. The Nṛttaratnāvalī was therefere written subsequent to the Saṅgīta Ratnākara. The two texts were written in contiguous parts of the country and if Jāya does not mention Śārṅgadeva or his work by name, there should be strong reason for it. Such reason is provided by the political relations which prevailed between the Kākatīyas and the Yādavas and which have already been referred to (See above,

Introduction p. 9). A Yādava inscription[1] says that Siṅghaṇa's predecessor released Kākatīya Gaṇapati from prison and re-established him on his throne. Mahādeva, Gaṇapati's father, attacked Devagiri and died in action, and the son was captured by the Yādavas. This should have produced a feeling of resentment in the Kākatīya court against the Yādavas and naturally the work produced under Siṅghaṇa is not mentioned by name in the work produced under Gaṇapati.

The internal evidence, however, discloses Jāya's knowledge of the Saṅgīta Ratnākara. As already seen, some of the additional material or divergent scheme of classification or alternate nomenclature referred to anonymously by Jāya is to be seen in the Saṅgīta Ratnākara. While it is not ruled out that both Śārṅgadeva and Jāya might have drawn on a common source not now extant, like the work of Bhoja, as far as the available literature shows, the earliest source to which we can trace this material is the Saṅgīta Ratnākara. Indeed, from a few cases, it appears that the Saṅgīta Ratnākara is the text kept in mind by Jāya.

Pp. 26-7, śls. 39, 40: On the two actions of the lip, Visarga and Vinigūhana, there is correspondence between Jāya and Śārṅgadeva, but as the seeds for this correspondence could be seen in Bharata and as the Abhinavabhāratī on this portion is missing, we cannot assume here any dependence of Jāya on Śārṅgadeva, on these two Abhinayas.

P. 34, śls. 94-6, the use of Singular number for Samyuta-hastas (double hands) like Añjali, but dual number for Nṛtta-hastas where also both hands are used. In the Notes to these three verses, I have shown the basis in the Abhinavabhāratī (on IX. 10, 184) for Jāya's detailed explanation. It may be noted that a detailed explanation, corresponding to what Jāya gives, is also found in the *S. R.* (VII 249-254, Adyar), but what Jāya and Śārṅgadeva say seem to be two parallel elaborations of Abhinavagupta.

Pp. 50-51, śls. 213-6: Jāya speaks here of five Hasta-pracāras according to Bharata, then ten according to others, and then five according to still some others. In fact, Bharata (GOS. IX. p. 69, śl. 181) gives only three arm-movements;

1. From Bahal, Mysore State.

it is in śl. 182 that five are given, and the Abhi. Bhā. notes that the five are what Bhaṭṭa Udbhaṭa read and three are enough since Udbhaṭa's Adhastala is included in Bharata's Adhomukha, Agraga in Uttāna and Tryaśra in Pārśvaga. While Jāya fails to note this, Śārṅgadeva has taken special note of Bhaṭṭa's i.e. Abhinavagupta's criticism.

अन्तर्भूतं वदन् भट्टः त्रित्वमेव समादधे । *S. R.* VII. 534.

In śl. 214, Jāya mentions the ten additional arm-movements Ūrdhva-tala, Adhas-tala, Tiryak-tala, Agra-tala and Sammukha-tala, and Mukha being qualified by Ūrdhva etc. In śl. 216, the same five directions Ūrdhva etc. are given, qualified by 'gata' or movement.

Now these fifteen additional Hasta-pracāras are to be seen in the *S.R.* VII. 534-547, (Adyar edn). That it is Śārṅgadeva whom Jāya is having in mind when he speaks of others giving these additional arm-movements seems to force itself on us, for Śārṅgadeva expressly says here that it is he himself who gives out, i.e. for the first time, these ten and five additional Hasta-pracāras:

—इत्येतान् प्रचारान् दश पञ्च च ।
लक्ष्यलक्षणतत्त्वज्ञः शार्ङ्गदेवोऽभ्यभाषत ॥

P. 52, śl. 224: After describing the ten kinds of Bāhus as dealt with by Bharata, Jāya gives six more, Sarala, Āndolita, Namra, Ūdveṣtita, Utsārita, and Prasārita, according to others. These six additional ones, with different names in two cases, are found in *S. R.* VII. 337 but as Śārṅgadeva himself introduces them as 'mentioned by others', there is no question of Jāya being indebted to Śārṅgadeva here.

Pp. 58-9, śls. 283-6, Jāya says here that according to others, there are three additional Hastas, the single hand (Asamyuta-hasta) called Nikuñcaka, the double (Samyuta) called Dviśikhara and the Nṛtta-hastas Varada-abhaya. These are given, as far as we know now, by Śārṅgadeva. *S. R.* VII. 283-286. It may be noted that in the actual definition of the last, the Varada-abhaya, Jāya omits Śārgadeva's requirement that the hands should be Arālas here; Jāya has them simply as Patākas, a more proper view which the Saṅgītamuktāvali follows.

Pp. 70-9, śls. 69-72: Jāya defines here Sthāna; although the basic ideas here are derived from the Abhi. Bhā. (GOS. II. p. 107), it can be seen by comparing the lines in Jāya with those in the *S.R.*, (VII. 1018-9, Adyar) that almost the same expressions are to be found in both the texts and the impression that Jāya is using the *S. R.* cannot fail to occur.

P. 84, śl. 107: The seated pose (Upaviṣṭa-sthānaka) called Yogakṛta is said to be called Krānta by others; Śārṅgadeva describes it with the name Krānta. *S. R.* VII. 1098. In Śl. 108, similarly Cintākṛta is said to be called Madālasa by others and it is found that Śārṅgadeva calls it so. *S.R.* VII. 1096-7.

P. 87, śls. 118-9, Sthānakas of women. See the detailed footnote here. The texts of Jāya and Śārṅgadeva run very close, even verbally, thogh Jāya adds one more, Pronnata, to the four in Śārṅgadeva. Sometimes close verbal conrespondence may be seen between the texts of Jāya and Śārṅgadeva, but where this relates to topics or ideas traceable in Abhinavagupta, this parallel between these two writers is due to their common base in the Abhi. Bhā. While many instances could be cited to illustrate this, even a small case will spotlight it effectively:

On p. 91, śl. 141, when beginning the subject of Maṇḍalas, Jāya says in explanation of what Maṇḍala means:

हेतोश्चारीप्रयोगस्य प्राचुर्यान्मण्डलान्यपि ।
भौमान्याकाशगानीति प्रसिद्धानि तदाख्यया ॥

In the same context, Śārṅgadeva has (VII. 1146 Adyar, 1156 ĀSS.):

भौमाकाशिकचारीणां प्राचुर्यान्मण्डलान्यपि ।
भौमान्याकाशिकानीति व्यपदेशं प्रपेदिरे ॥

Both these above are versifications of what Abhinavagupta says briefly (GOS. II. p. 119):

आकाशभूचारिप्राचुर्यान्मण्डलेषु तथात्वम् ।

P. 168, śl. 78, under Utpluti Karaṇas of Deśī, Jāya says that the Karaṇa called Kapāla-sparśana is called by others Kapāla-cūrṇa. As pointed out in the footnote on that page, this other name is seen

in the *S. R.* The next Karaṇa Vyaṅkola is said to be called Naṭapṛṣṭha according to others; Śārṅgadeva (VII. 708-9, Adyar) uses Naṭapṛṣṭha as the main name and Vyaṅkola as that given by others. This therefore would not be a decisive evidence of Jāya's indebtedness to Śārṅgadeva. In śl. 87, p. 139, two Deśī-bhramarīs are said to be called Bāhya and Antar Bhramarīs; these two names are seen in the *S.R.* VII. 775-6. On the Deśī Lāsyāṅga, an alternate definition, according to others, is recorded by Jāya in śl. 1321 p. 190, and this definition can be traced to the *S. R.* VII. 1209-10.

P. 173, ch. VI. śls 1 ff.: Sixteen Deśī Pādas, as given by Mataṅga, are described by Jāya here. As pointed out in the footnote on p. 173, these are to be seen in the *S.R.* as well as in the Saṅgīta Samaya Sāra: in both these latter works a much larger number of these are dealt with. They are dealt with under Deśī Cāris by Śārṅgadeva who gives thirty-five of them: Pārśvadeva deals with them as Deśī Pādas, as Jāya does but he also gives much more than Jāya, though the exact number cannot be made out. It is therefore difficult to say from this context whether Jāya has here drawn upon the *S.R.*

In ch. 7, p. 230, śls. 166-71, Jāya describes the master dancer or dance-master, Nartaka whom Śārṅgadeva calls Upādhyāya, *S. R.* VII. 1247-51 (Adyar). The description in the two writers is very close, as shown in the tabulation of the requirements of a Nartaka in my Notes at the end. The correspondence is strikingly close, but the possibility of both drawing upon a common source is not ruled out.

PĀRŚVADEVA

On the question of the relation of the Nṛttaratnāvalī and the Saṅgīta Ratnākara, we had, in addition to parallel ideas and expressions, the external help of the known chronological sequence of the two texts to decide the matter. But in the case of the authority to be discussed now, we do not have this external help but as in the case of the internal evidences in the former case, here too we have at least one decisive context which would prove that Jāya knew the work of this authority viz. the Saṅgīta Samaya Sāra of Pārśvadeva. The chronological position of the Saṅgīta Samaya Sāra has been an intriguing question in the history of the literature of music[1], and

1. See my "Some Names in Early Saṅgīta Literature", J. of the Music Academy, Madras, III. p. 30.

what will be shown presently would be the first clear evidence ever to be cited to indicate at least a closer, though yet relative, date for Pārśvadeva and his text.

The Saṅgīta Samaya Sāra of the Jain writer Pārśvadeva has been published in the Trivandrum Sanskrit Series (No. 87) but the text presented there is incomplete and most defective. I have collated more manuscripts of it for an improved edition, offering the full text; and what I say in the sequel about Pārśvadeva's work is based on its printed text as well as my manuscripts of it.

As I have already shown[1], Pārśvadeva mentions by name Bhoja, Someśvara, Pratāpa and Paramardī[2]; of these we definitely know of Someśvara and his work which has been dealt with above and which was wriiten in 1131 A. D. Paramardī flourished a little later[3]. The last quarter of the 12th Century would therefore furnish an upper limit to Pārśvadeva's date. The earliest writer to quote Pārśvadeva by name is Siṅgabhūpāla, (*C.* 1380 A.D.), author of a commentary on the Saṅgīta Ratnākara, and this would furnish us with the lower limit. The evidence of the Nṛttaratnāvalī helps us to narrow down these limits further.

An important subject to which Jāya devotes special attention is the elaborate description of Deśī Lāsyāṅgas in Ch. VI, śls. 117ff. This was a subject which was gaining importance at the hands of the writers of this age. Śārṅgadeva is rather brief, giving only ten of them. The Saṅgīta Samaya Sāra and the Nṛttaratnāvalī give many more, the former twenty and our text forty-six. As Jāya says

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1. See J. of the Music Academy, Madras, III. p. 30.

2. See p. 5, T.S.S. edn.; in addition to this, in verse two at the beginning, available in the MSS., and missing in the printed text, Pārśvadeva mentions Bhoja and Someśvara among his authorities:

लोके दत्तिलकोहलानिलसुताः सोमेश्वरस्तुम्बुरुः
शास्त्रं भोजमतङ्गकश्यपमुखा व्यातेनिरे ते पुरा ।

See also p. 93 of the printed text where at the beginning of the Tāla chapter, Pārśvadeva again mentions Someśvara.

3. J. of the Music Academy, Madras, III. pp. 27–28.

expressly at the outset here, he is taking special efforts to set forth these Lāsyāṅgas clearly :

देशीलास्यस्य भेदानां प्रसिद्धानां समासतः ।
प्रत्यक्तानि विधास्यामः लक्षणान्यधुना वयम् ॥

But from his calling these as 'prasiddha', we have to suppose that, although he clarified their conception, they had been known already. Now, if we examine the Saṅgīta Samaya Sāra and its treatment of Deśī Lāsyāṅgas, we find Pārśvadeva saying here in so many words that earlier writers did not speak of these and he was doing so for the first time.

अत्र पूर्वैरनुक्तानि देश्यङ्गानि वदाम्यहम् । P. 71

—a statement which could be justified only by assuming Pārśvadeva's priority to Jāya. This would clinch Pārśvadeva's date further as the century between Jāya, A.D. 1253, and Someśvara and Paramardī, *C.* 1131-65.

There are other contexts where close parallels could be seen between the texts of Jāya and Pārśvadeva, especially on topics of Deśī, on which the Saṅgīta Samaya Sāra provides valuable material. In Ch. VII, p. 211, śl. 57, Jāya describes the aṅga Vikaṭa of the Deśī dance Peraṇa, and says that some call this Vāgaḍa according to the Bhāṇḍīka parlance.

कैश्चिद् वागडमित्युक्तं भाण्डीकानां प्रसिद्धितः ।

Pārśvadeva does not call this aṅga Vikaṭa but gives it the name Vāgaḍa.

विकटाभिनयोपेतं वागडं तत्प्रचक्षते ।
P. 73, śl. 218.

At the beginning of his work, Pārśvadeva has stated that the Bhāṇḍīka terminology came from Bhoja and Someśvara ; Bhoja's work is not available and this kind of description of Peraṇa and its aṅgas is not to be seen in the Abhilaṣitārtha-cintāmaṇi ; it is in the Saṅgīta Samaya Sāra that we have a specific mention of this Peraṇa-aṅga as Vāgaḍa.

We may take another context where Jāya seems to repeat the words of Pārśvadeva. Towards the end of the section on Deśī

Paddhati, in the description of the feature called Puṣpāñjali, Jāya says (p. 214, śls. 74-5) :

पुष्पाञ्जलिरनेनैव क्षेप्य इत्युपचारतः ।
एतदेव मतं लोके पुष्पाञ्जलिरिति स्फुटम् ॥
हुड्काकरटादेशीपटहाद्यन्तरा भवेत् ।
शब्दे श्रव्यत्वहेतुत्वात् कांस्यतालं निवारयेत् ॥

It is in the Saṅgīta Samaya Sāra that this is called Puṣpāñjali (p. 52, śl. 132 and p. 55, śls. 165-7) and it is Pārśvadeva who says that, *according to him,* the playing of a particular class of rhythm-instruments is not proper.

शब्दः पुष्पाञ्जलौ युक्तो हुडक्काकरटान्तरी ।
इतरे चान्तरीशब्दा नैव तास्सम्मता मम ॥

This express statement of Pārśvadeva of his own view and Jāya's reference to it, as well as to the name Puṣpāñjali being given to it in the former and the latter's reference to that also, makes it most likely that Jāya was having Pārśvadeva's work before him.

There is close correspondence also in the description of the Deśī dance called Prekkhaṇa in Jāya (p. 215, śls. 77-79) and Pārśvadeva (p. 73, sls. 223-4).

On the Deśī dance next described by Jāya, the text of Jāya has some correspondences with that of Pārśvadeva (p. 73). See my footnotes on pp. 211-3.

Further correspondence of this type could be seen below in the detailed and tabulated comparative study of the Deśī dance forms and the details of their constituent elements and performance as set forth in the Nṛttaratnāvalī, the Saṅgīta Ratnākara and Saṅgīta Samaya Sāra.

DEŚĪNṚTTASAMUDRA

I have reserved the consideration of this name to the end. In the beginning of ch. VI, Jāya speaks of sixteen Pādas of Deśī as set forth by Mataṅga, and follows it up with twenty-eight further actions of the feet, called Pāda-or Pāṭa-maṇis. (VI. 14ff.). When

introducing the latter, Jāya says he has taken out from the ocean of Deśī dance some of the beautiful leg-movements.

देशीनृत्तपयोराशेः प्रेक्षकाणां मनोहराः ।
विचित्राः कतिचित्पाटमणयोऽस्माभिरुद्धृताः ॥

The expression Deśī-nṛtta-payorāśi, I had first taken as a general figurative description of the Deśī dance. The general impression is that on Deśī dance, as on Deśī-music, the most important treatise is Mataṅga's Bṛhaddeśī. But from an extract made by Kallinātha in his commentary on the Saṅgītaratnākara, it appears that there was another treatise on Deśī of considerable size and importance bearing the above expression as its very name, Deśīnṛtta-samudra. As this quotation occurs under the name of Kohala and over the colophon Saṅgītameru, a dialogue between Kohala and Śārdūla, the text seems to be an old one and this is further supported by the quotation mentioning Nārada as the speaker in it. In this extract, to which I have already drawn attention above under Bhaṭṭa Taṇḍu (p. 50), we read that in the text called Deśīnṛtta-samudra, Nārada spoke of seven hundred cālakas or arm-movements.

नारदेनापि मुनिना तथा सप्तशतं मुने ।
देशीनृत्तसमुद्राख्ये कीर्तिताश्चालकाश्च वै ॥

Commentary on S.R., p. 112, Adyar edn.

From this it is clear that besides Mataṅga's Bṛhaddeśī, there was another large work on Deśī ascribed to Nārada, called Deśī-nṛttasamudra which also Jāya used.

JĀYA'S REFERENCES TO HIMSELF

A set of references in which Jāya mentions himself and his own opinions may now be examined with a view to find out if in these places, Jāya offers any independent or original views of his own or his own solutions to problems. When noticing the earlier authors from Bharata downwards and the relation in which Jāya's work stands to their works, attention has already been drawn to the value of Jāya's interpretations and elucidations. It is to be expected that his own originality and specific contribution would be conspicuous at places where he speficially mentions himself and his own views. These references are to be seen in terms of Jāyana, Gajasādhanika etc., Vayam and Man-matam; they occur

on pp. 14, 67, 78, 99, 100, 136, 151, 154, 157, 158, 160, 172, 173, 174, 186, 188, 201 and 209; occasionally such a reference is seen also with a mere use of the verb in the first person e.g. स्वयं मन्यामहे। (P. 76).

P. 14, Śl. 72: 'तत्र मन्यामहे वयम्।' This is on the subject of the two additional Lāsyāṅgas which are already found in some recensions of Bharata's text. Abhinavagupta explains how these two additions are superfluous and Jāya follows Abhinavagupta. Jāya's reference to his own view here is therefore to his following Abhinavagupta's view.

P. 67, śl. 346: 'प्रोक्तं जायचमूपेन मुनेराशयवेदिना।' This is a colophonic statement rounding off his treatment of Āṅgikābhinaya. The epithet here that Jāya is one who has understood Bharata's mind is, as already pointed, quite justified.

P. 76, śl. 54: On the execution of the Ākāśika Cārī called Nūpurapādikā, Jāya first gives the detailed mode of doing it as explained by Abhinavagupta. The bent leg should be taken back so that the heel touches the buttock and then the whole fore-leg should quickly and forcefully hit the ground on the side. That the foot should strike the ground *on the side* is Abhinavagupta's additional elucidation. In Bharata, only the ground is mentioned and not the direction. Jāya adds that in his own view, the resultant grace and beauty are the important things and according to that requirement the leg, after touching the buttock, could be brought down to strike the ground just straight below, without aiming at the side. This is clearly a case of Jāya's own contribution based on practical knowledge.

P. 78, śl. 66: Here again, Jāya has an observation based on the sanction of actual practice. The context is that at the end of a co-ordinated pattern of movement, when the artiste reaches a point of rest, the hands should come to their place of rest viz. the hips. That is what Bharata says in brief (X. 49, GOS.). But, when they do so, what poses the hands should or would naturally take is a question which Abhinavagupta clarifies; he says that if the context is interpretative dance or Nṛtya, the hands would be Ardhacandra and if it is pure rhythmic dance, Nṛtta, they would be either Pakṣapradyota or Pakṣavañcita. Jāya, as is usual with him, first gives the details

according to Abhinavagupta ; but adds that as they see it in actual practice, in Nṛtya, all the three hands are in use.

एतत् त्रयमपि क्रमो नृत्ये लक्ष्यनिरीक्षणात् ।

P. 99, śl. 198 : A colophonic mention of the author.

P. 100, śl. 1 : A similar mention of the author's name at the beginning of the chapter and of the treatment of a new subject.

P. 136, śl. 243 : A colophonic statement that the author has concluded the section on Karaṇas.

P. 151, śl. 340 : अङ्गहारा मयाख्याताः परिवृत्तकरेचिते ।

Here, as in the first instance noted above, Jāya's mention of his having set forth the sequence in the Aṅgahāra Parivṛttaka-recita means only that he has carefully described it according to Abhinavagupta. Except in the last three lines 339-40, where Jāya expands a brief statement of Abhinavagupta that the earlier Karaṇas here are to be done facing each of the four quarters and the last two, which conclude the Aṅgahāra, facing the audience, the rest of the description in Jāya is a reproduction of the Abhi. Bhā.

P. 154, śl. 361, 'वयं तु.......इति चक्ष्महे' on the reason why Aṅgahāras are only thirty-two. This again is not original, but refers to Jāya's acceptance of an explanation given by Abhinavagupta. See footnote on that page.

P. 158, śl. 2, a statement that Jāya begins the treatment of Deśī.

P. 160, śl. 18, on the Deśī-sthānaka Parāvṛtta. Jāya's statement that he has thus defined Parāvṛtta may be justified in as much as the description of this Sthāna is more brief in Someśvara, Śārṅgadeva and Pārśvadeva.

P. 172, śl. 106, the reference here is to Jāya's work on music, the Gītaratnāvalī.

P. 174, śl. 14, a statement at the beginning of the topic, Pāṭa-maṇis that Jāya is dealing with that subject. But such a statement is significant in this particular context, for as far as our present knowledge goes, Jāya is the earliest to deal, under one head, with these Deśī leg-movements numbering twenty-eight. Jāya says here that he has taken these from the work called Deśinṛttasamudra.

P. 186, śl. 100. —दण्डपादेति मन्मतम् । This is a case of Jāya offering his own definition of the Deśī Ākāśa Cārī called Daṇḍapādā. This Cārī is defined in verses 99-100, and first Jāya gives a definition which is the same as found in the Saṅgītaratnākara and then says that according to his own view, the Daṇḍapādā is to be done in a different manner.

P. 188, śl. 112: After describing Deśī-Cārīs which are found in other works also, Jāya gives a set of four Cārīs, which except for the last, are not to be found in other works. The second Cārī described here is called Hamsaruta and its description, Jāya says at the end, is given by himself.

तदा हंसरुतं ब्रूते पादं जायचमूपतिः ।

Hamsaruta is the lifting up of one foot and moving it in air in accordance with the rhythm and the syllables recited for the rhythm, with the anklets making a fine sound; it is from this sound of the ankle-bells which alone are heard that the movement is called Hamsa-ruta, the notes of the swan or the sound of the anklets. In Kathak, ankle-bells are thus sounded in accordance with the rhythm for quite a long time, but without lifting the foot. This is a case where there is something which seems to be really Jāya's own contribution.

One of the references of Jāya to himself, p. 172, śl. 106, stands on a different footing. This mentions another treatise of Jāya, on music which from its name, *Gītaratnāvalī*, seems to be a companion volume to the present work. This work on music when unearthed could be expected to throw a good deal of light on the topics of the Nṛttaratnāvalī too, as Gīta and Nṛtta are intimate Samāna tantras.

VIII

WRITERS INDEBTED TO JĀYA

Having dealt with the writers whom Jāya has drawn upon, we may take note also of those who have drawn upon Jāya. The citations of Jāya in later works are not commensurate with the importance of his work; but it cannot be said that the work was in undeserved obscurity. The very fact that a Devanāgarī manuscript of it has been preserved outside South India is evidence of the wide use made of it. Apart from a non-South Indian manuscript of it, we actually find, from our comparative study, that Kumbhakarṇa

of Mewad (A.D. 1433-68), author of the Saṅgītarāja, used it in the dance-chapter of his work. This I have shown in the footnotes on pp. 220, 225 and 246-7; some of the parallels in Kumbha, pointed out here, are pretty close to Jāya. In the region itself where Jāya wrote, namely Andhra, the Reddi King Komaṭivema (A.D. 1402-1420) made liberal use of Jāya's work for his Saṅgītacintāmaṇi. See footnotes on pp. 174, 177-8, 180-3, 209-10 and 221 of the text and the Introduction, p. 6 above. In Tanjore where two Telugu manuscripts of the work had been preserved, the Nṛttaratnāvalī was used by the Mahratta King Tulaja in the dance-chapter of his Saṅgītasārāmṛta, where he twice extracts from Jāya's work. See footnotes on pp. 7-9 and 205-6 of the Text and my Introduction to Tulaja's work.[1]

IX

NOTEWORTHY POINTS IN JĀYA'S TREATMENT

During the examination of the relation of Jāya's text with those of other writers, a number of points on which Jāya's treatment is noteworthy has been noticed. Also when considering cases where Jāya refers to himself, ideas on which Jāya had his own views or which could be taken as his own contribution were noted. There are several other matters which, on a detailed examination of the contents of the work, would show the value of Jāya's exposition. I may, in this connection, first deal with two subjects in dance which are of major importance and then draw attention to several other noteworthy points.

The Karaṇas form an important aspect of Mārga dance and in the Deśī-developments, the concept of Deśī, its constitutent elements and the folk, regional or popular dance-forms form the important subjects. I shall now devote some attention to these and see what significant material Jāya has to offer to us on these subjects.

THE KARAṆAS

The Karaṇa is a unit of a dance-sequence called Aṅgahāra. The Karaṇa itself is a particular combination of bodily movements comprising chiefly the disposition of the hands and the legs. This is the essence of the dance, and although the old names of these poses had become obsolete in later times, the material as such, as I have shown elsewhere, has not changed and either in whole or in part, under diverse later and local nomenclature, these poses or parts of them persisted and could still be recognised in the surviving dance-forms.

1. Edn., Music Academy, Madras, pp. xxv-xxvii.

The variety and beauty of these Karaṇas, numbering hundred and eight, in their classic conception, are themselves such that a study and assimilation of these in a proper manner would form a great enrichment of our dance-traditions in their surviving forms to-day. The detailed examination and correlation of Karaṇas form a desideratum in Nāṭya-studies; it is not only a fruitful investigation but would form a highly interesting subject, especially because there is conspicuous and concrete external testimonia to help in the study of the textual description of these.

On the textual side, we have the verses in Chapter IV of Bharata's Nāṭya Śāstra which form our starting point. Next to Bharata, we have the elucidations of Abhinavagupta. A third factor, which arises out of the Abhinavabhāratī, is the treatment or descriptions of the Karaṇas in a way different from that of Bharata, given by certain post-Bharata exponents who preceded Abhinavagupta like Kīrtidhara and Bhaṭṭa Taṇḍu. The further point in this line in the textual description of the Karaṇas is the work of the important post-Abhinavagupta writers, particularly Śārṅgadeva and our own author, Jāya.

On the side of external aids to the study of the Karaṇas, we have such help as is not prabably available on any other aspect of Indian dance, this circumstance itself showing, by the way, the central importance of the Karaṇas in the whole field of dance. There are available to us visual representations of the Karaṇas which are valuable because they help not only in the checking of the proper pose in each but also in conveying to us more concretely a picture of each which is not easy to obtain from the laconic verbal descriptions of these in single short anuṣṭubh verses in Bharata.

For a long time, the only such visual and concrete aid we had was the sculptures of the Karaṇas in the towers of the Śrī Naṭarāja Temple at Chidambaram. The usefulness of these is doubled by the fact that in addition to the figures, the panels carry also Bharata's verse on each Karaṇa. More recently a series of the Karaṇa-sculptures of a larger size, but not of the complete set of hundred and eight, had come to light in the first floor of the Big Temple at Tanjore. Though incomplete, this series of representations is valuable for comparative study. Subsequently, a closer scrutiny of the scultptures on the towers of some other temples in South India has shown at least three more serial representations of the Karaṇas,

namely, those in the Śārṅgapāṇi Temple at Kumbhakonam and in the temples at Vṛddhācalam and Tiruvaṇṇāmalai, the first of these three being more widely known than the latter two. I have seen and examined the Chidambaram series *in situ* often and the Tanjore series also more than once. Recently I had also been twice to Kumbhakonam and once to Vṛddhācalam and spent a considerable time examining the representations on the towers there. The Kumbhakonam series does not give the descriptive verse for each, but it affords great help by giving the title and number of each, although this number and title label are obliterated in several cases or thickly overlaid with lime-coating. A comparative study of these representations of Karaṇas in sculpture among themselves and then *vis-a-vis* the textual descriptions in Bharata, Abhinavagupta, Kīrtidhara and Bhaṭṭa Taṇḍu, as also in the later writers like Jāya, reveal very interesting data on the nature and identity of particular Karaṇas.

In Western India, some examples of Jain miniature painting have been discovered which depict dance-poses, and as already mentioned, in the very region where the Nṛttaratnāvalī was written, fine large-size bracket-figures, depicting dance-poses are available. To these and others, I shall come in the end.

As already pointed out, the Tanjore series is incomplete. On the first floor of the big central tower of the Bṛhadīśvara temple, a little above the floor-level, the carving of all the 108 Karaṇas had been planned, accommodating normally two in each block of stone and occasionally one on each smaller block. 81 poses on these stone-pieces had been carved, the last one not fully finished and the stones for the rest being left blank. While in Chidambaram, the Karaṇas are shown through a woman-dancer, the Tanjore-panels use Śiva Himself, attended occasionally by a Gaṇa to fill in a gap; for the 61st Karaṇa which is particularly best depicted by a lady, and possibly for 72nd also, a lady, possibly Pārvatī, is shown. Because of Śiva being used here, the figures have been given four hands and as a rule only two hands show the pose required for the Karaṇa, the other two holding some weapon or emblem of Śiva. The theory that the artist has here exploited Śiva's four arms to bring out the dynamic aspect of at least the arms in motion is not justified. The artist has shown the movements here, especially of the leg, in a more natural manner: this is best illustrated by the Karaṇas featuring the Vṛścika leg which is swung up far more in the corresponding Chidambaram pieces. Generally speaking, there is evident a

sense of greater dynamism in the Tanjore figures. Although the Tanjore series lacks the name-labels or verses, they being in the regular order of enumeration given by Bharata, which it has not been fortunately possible to dislocate, is itself an unfailing help in knowing the identity of each.

If the Tanjore series is incomplete, the Chidambaram one is not only complete, but is repeated in more than one place on the towers of the Śrī Naṭarāja temple, in a systamatic series as well as separately; and as already noted, the descriptive verse of Bharata on each Karaṇa is also given in the main complete series on the Eastern and Western Gopuras. Though all the 108 Karaṇas are shown, actually only 93 are clear, the rest having become damaged; and the inscriptions also, in a few cases, had strayed away from the sculptures. But there is the advantage of using together, for cross-checking, the two series in the two above-mentioned Gopuras.

Chronologically, the Tanjore sculptures are earlier, having been generally taken as contemporaneous with the building of the Temple by Rājarāja Cola, the Great (A.D. 985-1014). The Chidambaram sculptures belong to the time of Kopperuñciṅga (13th century) but owing to the renovation-work in the 18th century, certain dislocations and wrong fixings had occurred. The planned illustrative Karaṇa series on the Gopuras are not the only dance-scultpures in this temple of the Lord of Dance: the corridor round the main Naṭarāja-shrine, (*Naṭana-sabhā*), the basements of several Maṇḍapas, the corridor round the Devī-shrine, the thousand-pillared hall[1], all these offer a vast number of dance-illustrations on stone.

The Śārṅgapāṇi temple series at Kumbhakonam appears to be of about the same time as the Chidambaram series and the Vṛddhācalam series is Vijayanagar work, copied from nearby Chidambaram.

For the detailed analyses of individual Karaṇas that follow, reference may be made, for the Chidambaram illustrations, to Nāṭya Śāstra, GOS. Vol. I, original and revised editions, and the Tāṇḍavalakṣaṇa[2]. There is some improvement in the Tāṇḍavalakṣaṇa over the woodcut-copies of the Karaṇas reproduced

1. These are being now restored, in the new zeal for renovation, without much taste or knowledge.

2. 1936, G. S. Press, Madras.

originally in the Madras Epigraphical Report of 1914 and the illustrations used in *N. Ś.* GOS. I, first edn. In the second edn. of *N. Ś.* GOS. I, while there is sometimes the substitution by a correct piece of one wrongly given formerly, there are still several mistakes. A common handicap of the compilers and editors of these volumes has been a lack of substantial knowledge of the subject, of touch with the traditions of the art and of the instinct for or sense of what is what in this Śāstra. We shall come to the causes for confusion as well as the clues for proper identification or reconstruction after a detailed review of the Karaṇas in the texts and sculptures.

The Tanjore series is unfortunately not yet published. I have used a set of photographs of the 81 poses available, kindly given to me by the Archaeological Department of the Government of India and my own repeated examination of this series *in situ*.

For Kumbhakonam also I have used the photographs so far taken by the Archaeological Department[1] supplemented by my personal examination of the sculptures. There is no basis for the assumption that this series depicts Viṣṇu doing the Karaṇas. Obviously, the Śārṅgapāṇi or Āravamuda Viṣṇu shrine and the adjacent Someśvara Śiva shrine on its south were originally one temple; there is a Śaiva inscription on the present Śārṅgapāṇi tower. Subsequent to their original discovery, the precious fact that at the foot of each piece, the number and name of each Karaṇa are given was found out by scraping the lime-coating on some of them. The discord between these number-name labels and the actual poses in some cases proves that there has been dislocation of pieces caused by repair in this tower too; also the presence of the number of each Karaṇa shows that originally the pieces were in the order in Bharata, which has not been now preserved. As already observed, these sculptures belong probably to the same time as those of Chidambaram, although from an inscription of Rājarāja I,

1. The Kumbhakonam series was first brought to the knowledge of the public sometime back by Sri T. S. Aravamuda Iyengar, Advocate, a local enthusiast and the local Tamil monthly, *Cauvery*, now defunct, which reproduced 29 of these pieces at random. My first study based on the latter and a personal visit to the place was supplemented by a further visit, a fuller set of photographs by the Department for which I must thank Dr. R. Subrahmanyam and rough sketches of a large number of them by my son R. Charudattan.

now on a pillar in the Śiva shrine, we have to take the whole original structure to be much earlier. On the whole, only 95 Karaṇa-illustrations could be found in this series. On the East face, at the south end, a modern structure has been put up in which 13 pieces are completely covered up; in the further part of the East face of the tower we have pieces numbering 14-34; on the North face, there are only 9 pieces, confined to the eastern side, the western half being barren. On the Southern face, the pieces are in two sections; one outside the parapet wall, the eastern half, to be approached through the modern building, which has 4 pieces together with the figure of Kālī in dance; the other inside the wall to be approached through the temple, where there are 10, the 9th buried, the 10th partly so. On the West face, inside the temple, the south side has 18 and the north 20 (19-38). On the East face, north side, there is a figure of Ūrdhvatāṇḍava Naṭarāja (32nd panel), which is in addition to the illustrative piece of Lalāṭa-tilaka Karaṇa; this does not form part of the series and this together with the dancing Kālī on the east side of the South face, should have been a separate representation. This again shows the two facts already noted, the dislocation of the pieces in this series and this series also being Śaivite in character, a fact further strengthened by the presence of a Gaṇa in some of the panels.

The Kumbhakonam figures are, in some instances, more beautiful in execution than those in Tanjore or Chidambaram.

Karaṇas in the Texts and sculptures—A Comparative Study

We shall now examine one by one the Karaṇas on the basis, on the one hand, of Bharata and Abhinavagupta and the divergent conception of some of them according to Bhaṭṭa Taṇḍu and Kīrtidhara and, on the other, of the sculptural representation of each in Chidambaram, Tanjore and Kumbhakonam. Karaṇas on which no difference is seen among the above-mentioned textual authorities or their sculptural representations, as also one or two of which the exact details cannot be made out, are left out.

Talapuṣpapuṭa (1st) (Jāya 1st)

In the first Karaṇa itself the Chidambaram represention, as given in GOS. I. (both edns.), is defective or at least not sufficiently correct. Following Abhinavagupta, Jāya gives a very detailed description of this (IV. 27-32). The 'Tala' in its name stands for

Talasañcara which is the pose of one of the legs here. In Talasañcara-pāda, the heal should be raised (*N. Ś.* IX. 273) and consequently the hip on this side will be a little tilted up. But in the Chidambaram sculpture, the feet are both evenly flat and even so the hip on either side. On the other hand, in the Tanjore seulptures this Talasañcara-pāda and Vyābhugna-kaṭi are beautifully shown; and it is the Tanjore illustration that is close to Bharata, Abhinavagupta and Jāya. The Tāṇḍavalakṣaṇa has selected a Chidambaram piece (fig. 15) which is closer to Talapuṣpapuṭa. In Kumbhakonam, the Talapuṣpapuṭa, which is alright, is No. 18, on the south side of the East face of the Gopura.

Varttita (2nd) (Jāya 27th).

The Chidambaram illustration as given in GOS. I. (both edns.). as well as the somewhat closer one given in the Tāṇḍavalakṣaṇa (fig. 16), are both not quite correct in the representation of the hands which Abhinavagupta, and following him Jāya, say should be released on the thighs. While in the above-mentioned illustrations, the arms are thrown apart from the legs, in the Tanjore illustration the arms are just, as required, on the thighs.

Valitoruka (3rd) (Jāya 105th).

The Chidambaram sculpture GOS. I. (both edns.) and the Tāṇḍavalakṣaṇa seem to have the hands alright, but the legs there are incorrect, not being Valita as stated by Bharata or in accordance with the Baddhā Cārī specified by Jāya. In the Tanjore illustration, the legs are Valita, but the hands are not correct.

Apaviddha (4th) (Jāya 50th).

The Chidambaram piece is in accordance with Bharata and Jāya but the Tanjore one is nowhere near this.

Svastikarecita (7th) (Jāya 71st).

This is an interesting case for comparative study of the texts and the sculptures. The Chidambaram illustration agrees with Bharata, Abhinavagupta and Jāya. But the Tanjore illustration follows another tradition in which the legs are straight and close as in Samanakha, a version of this Karaṇa which Abhinavagupta cites anonymously and refutes. समनखौ पादावनुवर्तेत इत्यसत् ।

Nikuṭṭaka (9th) (Jāya 9th)

While Chidambaram and Tanjore agree on this, Kumbhakonam, which bears the number 9 and name Nikuṭṭaka clearly, presents the hands differently ; without both hands being Nikuṭṭaka on shoulder, the left is at chest as in the next Karaṇa, with the right hand gracefully let loose as Dolā.

Ardhanikuṭṭita (10th) (Jāya 107th)

In the Chidambaram and Kumbhakonam sculptures, one of the hands has been brought to the chest but in the Tanjore illustration, both are at the head level as in Nikuṭṭaka. If the name *Ardhanikuṭṭaka* should have some meaning and that meaning is that this is Nikuṭṭaka in some limbs (ardha), it will be hard to justify the Tanjore piece.

Kaṭicchinna (11th) (Jāya 7th)

The Chidambaram sculpture as given in GOS. I. (both edns.) and the Tāṇḍavalakṣaṇa does not have the hands in the required pose ; it is in the Tanjore piece that the hands are correctly represented on the shoulder. See Tanjore, Dept. Photo. No. 3831, noted as panel II which is really panel II ; No. 3832, marked panel 11 is really 12 and 13, and 13 is repeated In the photograph 3833. In the temple itself, these are correctly noted.

Pṛṣṭhasvastika (16th) (Jāya 26th).

The Chidambaram piece as reproduced in the three publications, as also the one at Kumbhakonam where the name-label is clear; answers to the description of this in Bharata. But a multiplicity of interpretations of this Karaṇa and its name is seen in the Abhinavabhāratī and Jāya. Jāya who devotes six verses to it speaks in detail of Kīrtidhara's conception of it ; here, after turning back, the dancer faces back the audience and one hand is to be on the chest. It is interesting to note that it is this Kīrtidhara-version that is found in the Tanjore Pṛṣṭhasvastika. The numbering of this Karaṇa in Kumbhakonam, which seems to be 22, is however puzzling.

Akṣiptarecita (20th) (Jāya 57th)

According to Bharata's own brief description, the left palm is to be a tthe chest and the right is to be swung up. As explained by

Abhinavagupta, the two legs are to be in two different ways, Añcita and Sūcī. The Chidambaram piece in all the three publications has neither the hands nor legs to answer to this. But one can see these poses of hands and legs in the Tanjore representation.

Vikṣiptākṣiptaka (21st) (Jāya 63rd)

The description in Bharata, despite Abhinavagupta and Jāya, does not give a picture of this. The illustrations for this in Chidambaram and Tanjore differ from each other, in hands as well as feet.

Ardhasvastika (22nd) (Jāya 24th)

Bharata's description of this (IV. 83) requires the right hand to be stretched as Kari-hasta and left to be at the chest. But in the sculpture in Chidambaram the right hand is near the hip, i.e. in Kaṭi-hasta. In his commentary, Abhinavagupta points out that in the place of Kari-hasta, some read Kaṭi-hasta and Jāya on this Karaṇa (p. 112) says more elaborately and specifically that Kaṭi-hasta is given by Kīrtidhara, Bhaṭṭa Taṇḍu and their followers. In the Tanjore sculpture, the Kaṭi-hasta is seen on the right hand. From this, it is clear that the sculptures of Chidambaram and Tanjore are both after the Kīrtidhara-Taṇḍu tradition.

Añcita (23rd) (Jāya 5th)

In Bharata, this follows Ardhasvastikā, and the only change Bharata mentions is that the hand, viz. the Kari-hasta i.e. on the right, as interpreted by Abhinavagupta, should be tossed up to the level of and in front of the nose. The Chidambaram Añcita does not accord with this : While it has Svastika-pādas, it has the right hand in Kari-hasta and not in front of the nose; even if we take that the sculpture took the Añcita-action for the left hand, even then it is not before the nose, but is in Patāka, as in Abhaya, at the chest. The Tanjore sculpture on the other hand answers correctly to Añcita as described by all the authorities, Svastika-legs, right hand in Kaṭi and left at nose, the only difference being that while Abhinavagupta interprets the nose-ward lifted hand as the right, the Tanjore figure takes this for the left hand. Bharata is of course not clear on this, but either hand would be equally natural for the applications given for this Karaṇa.

There are two points in Jāya's treatment of Añcita which may be mentioned. Añcita which is the distinguishing action giving the name to the Karaṇa is taken by Abhinavagupta with the hand whereas Jāya takes it with the leg. The latter is not understandable as the Svastika on the leg continues here from the Ardhasvastika. Probably we could emend Jāya's text here (p. 106, l. 3) into अञ्चितोऽङ्घ्र्यनुसारी, allowing Añcita to go with the hand, but then we have the problem of explaining why the leg, aṅghri, is mentioned at all by Jāya. Secondly, among the uses of the Añcita, Jāya gives Nirvarṇana or looking attentively; this is missing in Śārṅgadeva; in Abhi. Bhā. I., first edn, this reads as Nirvāṇa, blissful feeling, but this is omitted in the second edition. However, both Nirvāṇa and Nirvarṇana could be justified, though obviously only one of them could be the correct reading.

Bhujaṅgatrāsita (24th) (Jāya 69th).

The description of this in Bharata and the explanation in Abhinavagupta are clear. Jāya's description is also clear. It is the Chidambaram illustration which is close to this description. In Tanjore, both right leg and the hands are in a different pose, the former being in the well-known pose of the Naṭarāja image. The Kumbhakonam representation (No 24, East face, right side) agrees with that in Tanjore. Jāya does not record any variant form of this to throw light on the Tanjore representation; but in two subsequent instances where Bhujaṅgatrāsita forms part of the Karaṇa, viz. Bhujaṅgatrastarecita and Bhujaṅgāñcita, it is the common Naṭarāja form of leg that is given in Chidambaram too.

Ūrdhvajānu (25th) (Jāya 38th)

The hands of this Karaṇa are correctly shown only in the Tanjore sculpture: the legs alone are in proper position in the Chidambaram piece. The Kumbhakonam figure (No. 7, West face south side) is more after that in Chidambaram.

Nikuñcita (26th) (Jāya 43rd)

This is a Karaṇa about whose hands divergent views are recorded by Abhinavagupta and Jāya. But the pose of the right hand as seen in the Chidambaram piece, i.e. Kari-hasta. is not given by any of the authorities. On the other hand, the hands in the

Tanjore carving are correct. The Kumbhakonam illustration (No. 34 West face, north side) shows the Vṛścika legs in the Chidambaram form and the hands in the Tanjore form.

Mattalli (27th) (Jāya 33rd)

Neither the pādas nor the hastas are according to the description in the Chidambaram sculpture; they are correctly done in the Tanjore piece; in fact, the Mattalli as representing the gait and motion of a drunkard is beautifully shown by the latter sculpture.

Recitanikuṭṭita (29th) (Jāya 94th)

This is correctly brought out in Chidambaram; in Tanjore, Dolā-hasta on the left is not brought out.

Valita (31st) (Jāya 11th)

The essential thing in this which gives it the name is the turn of the hips; a second important feature is that the right hand is to be stretched up afar from the body. These features are correctly and clearly shown in the Tanjore sculpture.

Ghūrṇita (32nd) (Jāya 131st)

According to the vulgate version, the legs here form a Svastika and then move aside, but according to Kīrtidhara as recorded by Jāya, the Svastika of the legs preceded by a jump is the important feature of this Karaṇa. It may be seen that the former version is followed by Chidambaram, the latter by Tanjore.

Lalita (33rd) (Jāya 10th).

This is correctly shown in the Chidambaram sculpture. The Tanjore piece does not have the Kari-hasta on the left, while its right hand too is not well shown, as in the Chidambaram piece. Actually Kari-hasta is on the right arm in Chidambaram.

Bhujaṅgatrasta-recita (35th) (Jāya 65th)

The Bhujaṅgatrāsita legs with both hands stretched out on the left form this Karaṇa. In the Chidambaram illustration, the hands are almost alright, but not the legs; actually here, the left hand, instead of being parallel to the right as required, is taken up higher. The Tanjore piece is completely correct.

Nūpura (36th) (Jāya 100th)

The hands in this are said to be 'Recita-latās' only in the Kīrtidhara-version, according to Jāya ; and it is interesting to note that it is this version that is followed both in Chidambaram and Tanjore.

Vaiśākharecita (37th) (Jāya 80th)

Jāya records that according, to Kīrtidhara, the Sthāna here, contrary to the Karaṇa-name, is Vaiṣṇava. Tanjore shows correct Vaiśākha ; Chidambaram is prone to Vaiṣṇava; also only one hand is Recita in Tanjore, and in Chidambaram neither hand is Recita which again is against the very Karaṇa-name.

Bhramaraka (38th) (Jāya 99th)

Both Chidambaram and Tanjore have the required Svastika on the legs and the implication of a wheeling round at waist, which is the life-movement of the Karaṇa ; but the hands differ in the two.

Catura (39th) (Jāya 84th)

The Chidambaram sculpture shows Kari-hasta on the left hand which is not required at all. The Tanjore piece seems to be closer to the description.

Bhujaṅgāñcita (40th) (Jāya 28th)

The Chidambaram illustration is correct in hands and feet. But in the Tanjore sculpture. the left hand is in Kari-hasta instead of Latā. Kumbhakonam (25th, East face) follows Chidambaram.

Daṇḍarecita (41st) (Jāya 31st)

The Chidambaram illustration accords with the text. In the Tanjore piece, both hands are Recita and a side-view is given of the lower part of the body which however does not show the Daṇḍapāda correctly.

Vṛścikanikuṭṭita (42nd) (Jāya 96th)

There is no difference in the description of this in Bharata, Abhinavagupta and Jāya. The Chidambaram sculpture follows the

text closely ; but in the Tanjore piece, the hands are both Patākas on the chest, which is not correct.

Kaṭibhrānta (43rd) (Jāya 45th)

Neither the Chidambaram illustration nor the Tanjore piece, which differ between them widely, answers to the description in the texts which are uniform.

Latāvṛścika (44th) (Jāya 79th)

The depiction of this in Chidambaram and Tanjore are correct. But in Kumbhakonam (No. 3, South face, western side) both the hands are at the chest, without one of them (the left) being Latā, which is wrong. The very name of the Karaṇa means that the leg is in Vṛścika and hand in Latā.

Chinna (45th) (Jāya 3rd)

The texts and Chidambaram agree fully, but in Tanjore, the right hand agrees with the text but not the left hand which is thrown up. In fact, Bharata and Jāya do not specify anything for the left hand ; it is Abhinavagupta who gives Alapadma on the side of Kaṭi for both hands. I think the Chidambaram representation for the left hand is more justifiable.

Vyamsita (48th) (Jāya 91st)

The Chidambaram piece is nearer to the description than the Tanjore one. The legs are alright in Tanjore, but the position of the hands at chest, which Bharata himself mentions, is not seen in that figure, nor does Abhinavagupta or Jāya record any variant version of the Karaṇa to which the Tanjore figure might correspond.

Pārśvanikuṭṭita (49th) (Jāya 39th)

While both Chidambaram and Tanjore answer to the description of the texts, there is yet a difference in the execution between the two, the Tanjore representation appearing better and more exact.

Lalāṭatilaka (50th) (Jāya 52nd)

There is no mistaking this Karaṇa whose name is very clear and which occurs as ūrdhvatāṇḍava in the iconography of Naṭarāja-forms. Texts and sculpture have alright the right Vṛścika leg up, so as to touch the forehead with the toe. But no text speaks here of

the position of the hands and Chidambaram and Tanjore therefore use each its own fancy for the position of the hands.

Krānta (51st) (Jāya 2nd)

Both Chidambaram and Tanjore follow the text but while the former seems somewhat literal, the latter seems to understand the dynamics of this Karaṇa better, by catching hold of the action of turning, Parikrama or Vyāvarttita which both Abhinavagupta and Jāya mention; this latter would also answer to the application of Uddhataparikrama, of the moving about of a haughty person.

Kuñcita (52nd) (Jāya 89th)

Bharata's description or that of Abhinavagupta or Jāya of this Karaṇa does not suggest that this involves sitting; the Chidambaram representation is seated, whereas Tanjore gives a standing Karaṇa, which is perhaps closer to the proper form of this.

Cakramaṇḍala (53rd) (Jāya 14th)

This again is shown in Chidambaram as a seated Karaṇa. But in Tanjore it is correctly shown not only as a standing Karaṇa but also as bringing out, by the twist given to the lower half of the body, the wheeling round required by the name (Cakravadbhramaṇa as Jāya says).

Uromaṇḍala (54th) (Jāya 46th)

The Svastika of pādas in the Chidambaram representation (Tāṇḍavalakṣaṇa) is the prior moment and so far as the present Karaṇa is concerned, the pādas have to be actually moved apart after the Svastika. The hands are to be at chest-level, giving the Karaṇa its name; for these hands, the Tanjore illustration is nearer than the Chidambaram piece.

Ākṣipta (55th) (Jāya 64th)

The Cārī in this which clinches the legs, is the Ākṣiptā which also gives the name to the Karaṇa. In this Cārī, the legs should be crossed below; this Jaṅghāsvastika, as Bharata calls it (*N. Ś.* X. 37), is absent from the Chidambaram piece in GOS. I. (both edns.) and the Tāṇḍavalakṣaṇa. GOS. I. first edn. and the Tāṇḍavalakṣaṇa at least give a standing pose for this, but unfortunately the GOS. I.

second edn. substitutes a meaningless seated pose for this. The correct illustration for this, with crossed shanks, is given in the Tanjore sculpture.

Talavilāsita (56th) (Jāya 54th)

There is confusion in the texts and sculptures regarding this Karaṇa. The Chidambaram illustration for this is not given in GOS. I, first edn. and in the Tāṇḍavalaksana is given something which is wrong in both hands and legs. The one in GOS. I. second edn. answers to the main title-action of throwing up the leg. In the Tanjore illustration unfortunately, the leg is not lifted at all, nor is the hand in the required position. The Kumbhakonam illustration, (No. 1, East face, southern side) whose name-label is also clear, agrees with the one in GOS. I. second edn. Jāya records three views about the hands, Bharata's, Bhaṭṭa Taṇḍu's and Kīrtidhara's. Bharata's words may also be interpreted to accord with Kīrtidhara's view i.e. both the hands bent and lifted up at either side of the head, as in GOS. I. second edn. and Kumbhakonam.

Argala (57th) (Jāya 23rd)

This is a difficult Karaṇa for identification. Its name is after its arms which are stretched across the body like bolts. So far as Chidambaram is concerned, the illustrations in GOS. I, first edn. and the one in the second edn. are both incorrect. What is Argala for the first edn. and Tāṇḍavalakṣaṇa is Preṅkholita for the second and what is Argala for the latter is Atikrānta for the former. Tanjore steers clear of this confusion and offers what appears to be correct Argala. Kumbhakonam presents Tanjore Argala but with the label Preṅkholita.

Vikṣipta (58th) (Jāya 30th)

The illustration of this in GOS. I. first edn. and the Tāṇḍava-lakṣaṇa is wrong. This is a dynamic Karaṇa involving the swinging of both hands and feet forward and backward and neither the pose nor repose of the figure in these two books would answer to this Karaṇa. GOS. I. second edn. tries to improve with a more dynamic Karaṇa, but not the correct one. The Tanjore representation seems to be correct, though the leg is caught by the sculptor not during its Vikṣepa but when it touches the ground again.

Āvarta (59th) (Jāya 25th)

The legs agree in both Chidambaram and Tanjore, but as regards the hands, Tanjore appears closer to the text. Jāya records here, in addition, four different views on the poses of the legs and hands.

Dōlāpāda (60th) (Jāya 53rd)

The name is after the Cārī involved. Actually the Chidambaram and Tanjore illustrations show the legs differently, but the difference seems to be due to the two catching the right leg at two different points of the Cārī action, the Tanjore figure at an earlier point when the leg is being swerved from one side to the other and the Chidambaram one at the next moment when the swung leg is brought down on the ground.

Vivṛtta (61st) (Jāya 49th Nivṛtta)

The Vivṛtta is, by the very name, a Karaṇa involving turning round. This is beautifully shown in Tanjore through a female figure. But in Chidambaram, as seen in all the three books, this is shown as a seated pose which is absurd.

Vinivṛtta (62nd) (Jāya 48th)

The name underlines a turning at the hip. While the legs are identical in Chidambaram and Tanjore, with the suggestion of the turning more clear in the former, there is difference between the two in the hands; the Chidambaram hands are closer to the text. This Karaṇa consists mostly of a series of leg and hip movements, the sequence of which cannot however be brought out in the sculpture.

Pārśvakrānta (63rd) (Jāya 40th)

The Chidambaram sculpture seems to be alright. In Tanjore, the right leg is as in the Karaṇas involving Bhujaṅga-trāsita Cārī, i.e. as in Bhujaṅgāñcita and in the well-known Naṭarāja image; how this leg is shown like this in Tanjore is not clear, for the Karaṇa takes its name after the Cārī, which is Pārśvakrāntā.

Niśumbhita (64th) (Jāya 62nd)

This is an interesting Karaṇa, as it comes out in the comparative study. The Chidambaram piece (Tāṇḍavalakṣaṇa) has Vṛścika on the right leg, which Abhinavagupta and following him Jāya, record as an

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alternate view. On the main view, one leg should be 'Kuñcita' near the heel of another, but Tanjore, which does not take the Vṛścika-version, does not depict this kind of Kuñcita either. The hand should move up to forehead, as if doing a Tilaka, as Bharata himself says, and this is strictly followed in Tanjore. Regarding the hand itself, downward Sūcīmukha is recorded by Jāya as Kīrtidhara's view and this is the hand shown in Chidambaram. This again shows the value of Jāya for identifying or interpreting parts or the whole of some of the Karaṇas in sculpture; for the 'Adhomukha-Sūcīmukha' for hand seen in Chidambaram is not recorded by Abhinavagupta, but noted only by Jāya.

As to the propriety of one or the other form of the leg, we may note the following: 'Vṛścika' is a well-known tossing up of the leg and the term is used by Bharata for specifying the leg in many Karaṇas; if he meant it here also, there is no reason why he should not adopt that simple, exact and expressive term and adopt instead the more vague and expansive words 'pṛṣṭhataḥ kuñcitaḥ pādaḥ'.

However, Abhinavagupta's interpretation of this that one leg should be Kuñcita *at the back of another*, *at the heel*, an interpretation followed first by Jāya, does not seem to be warranted. The word 'niśumbh' which gives the Karaṇa-name, means 'heavy treading'[1], and in addition to pointing this out, Abhinavagupta says that this might be used for showing Maheśvara. This 'heavy treading', as if stamping the ground, can be shown in the vulgate way or the Kīrtidhara way. As this Karaṇa relates to walking, Tanjore shows this dynamic aspect by taking the figure in profile and not in front-view; and in walking in this heavy manner, the legs and hands will alternately go up and down; when the hands go up, the Lalāṭa-tilaka by hand, which Bharata mentions, would occur and when they go down Kīrtidhara's Adhomukha-Sūcīmukha would occur. As for Kuñcita and Vṛścika of the legs, the latter is but an accentuation of the former; but such vertical toss-up as in Chidambaram would never occur in this Karaṇa. This detailed examination shows also how variant versions of the Karaṇas grew.

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1. *Cf.* *N. Ś.* IX. 274, the pāda Agratalasañcara and among its uses Niśumbhana; also Mālatīmādhava, V. 22: सावष्टम्भनिशुम्भसम्भ्रम etc. in the description of Cāmuṇḍā.

Vidyudbhrānta (65th) (Jāya 44th)

This is one of the most dynamic of the Karaṇas, bringing out the Tāṇḍava aspect of the Karaṇas to the full. The expressive, name, which is after the Cārī, and the use mentioned by Abhinavagupta clinch its chief feature. The whole Karaṇa and its conception come to life as it were in the Tanjore figure. The Chidambaram illustration (GOS. I. first edn. and Tāṇḍavalakṣaṇa) are wrong; GOS. I. second edn. substitutes here the correct illustration, which the first edn. and Tāṇḍavalakṣaṇa give for Sūcī.

Atikrānta (66th) (Jāya 41st)

The Cārī of this, which lends it the name, is Atikrānta and as Abhinavagupta points out in his commentary on the Cārī, the bent leg is to be lifted and placed again at a little distance ahead, as if avoiding stepping on something in front. While this could not be seen in the Chidambaram piece given in GOS. I. first edn., where the foot is on the side and not in front, it could be seen in the Tanjore piece, where the placing in front is intelligently brought out by showing a side-view of the lower part of the body. The circus-feat of the dancer bending arch-like and resting on her hands and feet, which is given in GOS. I. first edn. and the Tāṇḍavalakṣaṇa has nothing to do with Atikrānta. But this bent, arch-like Karaṇa is seen also in Vṛddhācalam and is also to be seen though in a slanting way, in figure 18 on the Kumbhakonam Tower, East face, right side.

Vivartita (67th) (Jāya 93rd)

Between the 61st called Vivṛtta and this, the Vivartita, there is a slight difference; in the former Bharata gives both arms as Recita, whereas here only one is Recita, the other following the leg and hip which execute a turn. In Tanjore, this is well shown.; the details which are clear there, but are not stated in the text, are firstly the very difficult feat of the body turning around on the hip, as on an axis, with the upper part of the body facing us and the lower part having the back on us and secondly, the Svastika of the legs. In Vivṛtta, the legs are not in Svastika. Among the Cola frescoes on the western wall of the inner prākāra of the sanctum in the same temple in Tanjore, there is a lady dancer executing this Vivartita; also in Chidambaram temple, there is a separate illustration of this though in a different place.

Gajakrīḍita (68th) (Jāya 83rd)

The title gives clue to the correct understanding of the movements and pose of this Karaṇa. The Dolāpāda Cārī and its lateral swinging, as well as the lateral swinging of Latā on the right hand are important here. The Chidambaram piece in the Tāṇḍavalakṣaṇa against this is wrong. GOS. I. first edn. has no illustration for this, but in the second edn. the correct sculpture is reproduced. The Tanjore figure is also done for the same textual description, but it has caught the figure at a wrong point of the movement and is also unduly stiff and straightened in the leg.

Talasamsphoṭita (69th) (Jāya 55th)

This is correctly shown, according to the description in Bharata, Abhinavagupta and Jāya, in Chidambaram GOS. I. second edn., as also in Kumbhakonam where the label is also clear. But in GOS. I. first edn. and Tāṇḍavalakṣaṇa, a seated Karaṇa is given for this which is obviously wrong; the correct Chidambaram Talasamsphoṭita is wrongly given in these two last-mentioned books as Daṇḍapāda (82nd). The title-movement of this Karaṇa is the bringing together of the flat palms, as in clapping, which is well depicted in the illustration in GOS. I., second edn. The Tanjore Talasamsphoṭita appears to be more correct in its leg and its Atikrāntā Cārī action followed by a foreceful bringing down of it. The palms are somewhat open in Kumbhakonam, giving wrongly a Talapuṣpapuṭa appearance.

Gaṇḍasūcī (71st) (Jāya 98th)

The name is expressive but its interpretation varied, as Abhinavagupta's comments show. GOS. I. first edn. has no illustrative figure for this, but the Tāṇḍavalakṣaṇa and the second edn. give each its own figure from the Chidambaram carvings; neither is close to the textual description, though the Tāṇḍavalakṣaṇa figure is somewhat nearer to the text. The other one is incorrect in both hand and foot. But the Tanjore sculpture gives the correct depiction of the hand at the cheek and the Sūcīpāda. The alternate interpretations of the hands or the leg going up to the cheek, given by Abhinavagupta are not adopted in the sculptures.

Parivṛtta (72nd) (Jāya 92nd)

The positions of hands and legs in the reconstruction offered in GOS. I. second edn. answer to the description, but the essential feature which gives the Karaṇa its name Parivṛtta is the wheeling round and the body turned round at the hip. This title-feature is absent from Chidambaram but is shown correctly in the Tanjore sculpture. In GOS. 1. first edn., it is missing, and in the Tāṇḍavalakṣana illustration, the hands are not correct.

Pārśvajānu (73rd) (Jāya 77th)

The illustration in GOS. I. first edn. and the Tāṇḍavalakṣaṇa is absurd, neither the legs nor hand agreeing with the requirements set forth or implied in the name. Bharata's description is clear, albiet its brevity. The substitute illustration provided in GOS. I. second edn. is also wrong, the leg being Ūrdhvajānu and the hands not as required. Pārśvajānu is more correct in the Tanjore figure, although here too, the Kaṭihasta mentioned by Abhinavagupta is wanting. In fact, the legs in Tanjore are more according to the Bhaṭṭa Taṇḍu version recorded by Jāya.

Gṛdhrāvalīna (74th) (Jāya 106th)

The Tanjore figure for this is correct. The one given in GOS. I. first edn. and the Tāṇḍavalakṣaṇa is wrong, but in GOS. I., second edn. the correct one has been restored. It may be noted that in the latter, the leg is too much añcita and it goes against the express mention of Abhinavagupta and Jāya that it should not lose the floor-contact. GOS. I. first edn. and Tāṇḍavalakṣaṇa give this illustration for the very next Karaṇa, Sannata.

Sannata (75th) (Jāya 47th)

In Chidambaram and Tanjore the hands agree; also the Svastika of the legs; but there is a difference regarding the legs, Chidambaram having them in Maṇḍala and Tanjore straight. If we examine more closely, the Karaṇa-name Sannata refers, according to Bharata, to the hands (sannatau ca latā-hastau) and as interpreted by Abhinavagupta, Sannata means Dolā-hastas. But neither does Chidambaram nor Tanjore show the hastas as Dolā; the hands are in a slight Svastika at waist. How does this come about? It

is here that Jāya helps us by saying that, according to Bhaṭṭa Taṇḍu, the hands, like the legs, form a Svastika भट्टतण्डुरिह ब्रूते पादवत् स्वस्तिकौ करौ । IV. 125.

Sūcī (76th) (Jāya 17th)

The figure from Chidambaram given in GOS. I. first edn. and the Tāṇḍavalakṣaṇa no doubt give a raised foot but not in the manner required in Sūcī. The figure in GOS. I. second edn. is wrong. Nor is the one in Tanjore satisfactory. In Kumbhakonam, over a faint label which might be read as Sūcī, a *reclining* figure is shown; this is obviously a case of dislocation of the sculpture.

The Karaṇa gets its name from the Cārī Sūcī which is its essential feature and in this the leg with bent shank should be lifted in front and brought down in front. Jāya expressly states that the foot, when the leg is brought down towards the ground, should not actually touch the ground (aspṛṣṭabhūḥ puraḥ). But in Bharata, the wording seems to imply floor-contact, though not necessarily. That the foot should not touch the ground is emphasised by Śārṅgadeva also (*S.R.* VIII. 698, Adyar): पात्यते भूमिमस्पृशन् । The simile of a needle stretched for piercing would also require this stopping before floor-contact.

Sūcīviddha (78th) (Jāya 18th)

The 'Viddha' action of the leg in Sūcī over the other is the feature which marks this off from Sūcī; but when showing this, the Chidambaram (GOS. I. second edn.) piece and the one at Tanjore make a difference in the shape of the legs, the former one continuing the Maṇḍala from Sūcī and Ardhasūcī, as indeed it appears proper to do, and the latter adopting a straight form for the static left leg and a very slight bend for the right one for the Viddha action. The seated pose given for this Karaṇa in GOS. I. first edn. and Tāṇḍavalakṣaṇa is absurd.

Apakrānta (79th) (Jāya 42nd)

This is correctly shown in Tanjore, but not in Chidambaram (GOS. I, second edn. or Tāṇḍavalakṣaṇa). In Kumbhakonam, figure 4 on the left side of the East face of the Gopuram represents this Karaṇa; it agrees with the one in Tanjore.

Mayūralalita (80th) (Jāya 86th)

This is shown alright in Chidambaram as given in GOS. I second edn. and in Tanjore. In GOS. I. first edn. this is missing; the Chidambaram piece given in the Tāṇḍavalakṣaṇa with its Ūrdhvajānu seems to be wrong. But in Kumbhakonam, along with the label Mayūralalita, we are given a reclining pose in which the head and fore part of the body and the legs at the end are bent upwards in a curve, attempting apparently a semblance to the peacock's body. This is evidently a parallel to Śakaṭāsya where a popular way of construing the Karaṇa-name has resulted in a different form of the Karaṇa.

Sarpita (81st) (Jāya 75th)

This is the last illustration available in the Tanjore series, and is correctly shown in Tanjore and also in Chidambaram as reproduced in GOS. I. second edn. It is wrong in GOS. I. first edn. and Tāṇḍavalakṣaṇa.

Daṇḍapāda (82nd) (Jāya 67th)

The illustrative Chidambaram piece for this in GOS. I. first edn. and the Tāṇḍavalakṣaṇa cannot be accepted, as this figure does not show the Daṇḍapāda; in fact, this is Talasamsphoṭita. The Nūpurapādikā is the Cārī characterising this Karaṇa but the pose given in the above figure could not form part of it, unless we go to Jāya's text and the Kīrtidhara-view recorded there that the Karaṇa first starts with Janitā, the Bhauma Cārī. But the hands here follow none of the authorities, Bharata or Bhaṭṭa Taṇḍu; as in the leg, in one hand also, a stick-like swinging up and down is required. The reconstructed illustration in GOS. I. second edn., modelled on Vidyudbhrānta, is probably nearer. The definition of this Karaṇa is merely a reproduction of the verse on Daṇḍapādā Cārī (*N.Ś.* X. 44); even so in the case of the next Karaṇa. Hariṇapluta (83rd) based on the Cārī of that name.

Preṅkholita (84th) (Jāya 36th)

The confusion about this has already been indicated above under Argala. As the definition clearly states, this involves Dolāpāda, which has been discussed above (60th). The figure given in GOS. I. both edns. is not correct.

Nitamba (85th) (Jāya 37th)

It must be noted that this Karaṇa takes its name after the Nṛtta-hastas, Nitambau, and consequently the whole sequence of the movement, of the hands up to the head and their gradual falling down, through the shoulders, and finally hanging down on either side of the hips, has to be shown. In a sculpture only one of these could be depicted and it is but proper that the final hanging position of the arms on either side, which gives them the name Nitamba, should be taken up by the sculptor. In addition to these hands, the Baddhā Cārī involving a leg-svastika characterises this Karaṇa. Both these are correctly shown in the figure given in GOS I. second edn. The Nitamba-illustration given in GOS. I. first edn. and Tāṇḍavalakṣaṇa is really Sannata (75th) already explained.

Skhalita (86th) (Jāya 132nd)

As in Preṅkholita (84th), here too Dolāpāda must be shown. The Chidambaram illustration repeated in the three books is therefore unsatisfactory. This is a Karaṇa for walking in drunken and similar states involving skhalita, haltings and forward and backward steppings, with hands stretched and moved forwards and backwards along with the legs.

Karihasta (87th) (Jāya 103rd)

This is one of the Karaṇas named after the hands and is correctly portrayed in Chidambaram. Among famous sculptures of dancing Śiva, the one in Ellora represents this Karaṇa.

Prasarpita (88th) (Jāya 104th)

This takes its name after the movement of the feet, alternately moving one after the other, scratching the ground, as an intoxicated or a very aged man would do when walking The Chidambaram illustrations offered in GOS. I. second edn. and Tāṇḍavalakṣaṇa are unsatisfactory. It is not known why the legs should be in Maṇḍala as shown in the above-mentioned illustrations; Bharata, Abhinavagupta and Jāya are silent on this, but the Sarpita or walk with the soles rubbing the floor, would suggest straight legs.[1] I think this illustration would answer to Janita (94th).

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1. Regarding Jāya's text here, p. 135, line 2 देवदत्तनिरूपणे, with query and the footnote to this, I now think that देवदत्त should be reconstructed as देवमत्त. *Cf.* *S.R.* VII. 709 where मत्त is given as the use of this.

Simhavikrīḍita (89th) (Jāya 88th)

In this, as the name signifies, the action of a lion's paw stretched and executing a quick circular movement and forcefully coming down on something in front is to be shown. Such a thing cannot be seen in the Chidambaram illustrations in the three books. Bharata leaves the hands undefined but Jāya specifies them as Ūrṇanābha, which would of course show a beast of prey.

Simhākarṣita (90th) (Jāya 74th)

Here again the name and the prayoga given that this Karaṇa is used for depicting wild animals like lion and tiger should have given some guidance in identifing the sculpture. In addition to this, the description is also sufficiently clear. The illustrative figure offered in GOS. I, first edn. and the Tāṇḍavalakṣaṇa is nowhere near this Karaṇa, either in legs, which should alternately show Vṛścika, or in hands which should cross (Svastika) at wrist and with downward palms in Padmakośa or Ūrṇanābha. Jāya gives (p. 127, śl. 177) two variant versions of the Cārī here being either Syanditā or Nūpurupādikā, and the hands Makara in both versions. The Chidambaram sculpture given in GOS. I. first edn. and Tāṇḍavalakṣaṇa does not answer to the Kīrtidhara-Taṇḍu versions either. The wrong insertion of a new piece in GOS. I. second edn. has probably been due to the Vṛścika-pāda available in it.

Udvṛtta (91st) (Jāya 60th)

The Karaṇa is obviously named after the Udvṛttā Cārī, but as in the first half of the verse on it, Bharata speaks of the 'ākṣepa' of hands, body and legs, Bhaṭṭa Taṇḍu, as noted by Jāya, gives Ākṣiptā as the Cārī. Though the actual figuring out of this Karaṇa is difficult, the Chidambaram illustration given in GOS. I. second edn. seems to represent it, but not the one in the first edn. and Tāṇḍavalakṣaṇa.

Upasṛtaka (92nd) (Jāya 59th)

This again has a significant name, and its meaning viz. approaching slowly in humility or fear, proceeding step by step, the feet crossing at the knees, gives a concrete picture of it. The Ākṣiptā Cārī, Abhinavagupta's explanation and Jāya's further elucidation make the Karaṇa quite clear.

Bharata says generally of the body here as 'ānata', bent; a forward bend of the body is quite natural to the upasṛta gait; but Abhinavagupta, whom Śārṅgadeva and Jāya follow, interepretes this 'ānata' of the body as a bend on the right side and adds that the hand on that side, the right, should be arāla.

Jāya adds here the variant version of this Karaṇa according to Bhaṭṭa Taṇḍu and Kīrtidhara, according to which the steppings of the feet may be in straight, forward progression, instead of with intertwined legs, and the hands should be dolā. This too is natural.

From all this it could be seen that the Chidambaram illustration in the three books does not represent this.

Talasaṅghaṭṭita (93rd) (*Jāya* 97th)

Its illustration offered in the Tāṇḍavalakṣaṇa and GOS. I. second edn. is not convincing. The Vaiṣṇavasthāna required for this is not there. This is missing in GOS. I. first edn.

Janita (94th) (Jāya 58th)

The Karaṇa is named after the Cārī and its definition is practically the same as that of the latter. The correct illustration for this is what is given in GOS. I. second edn. and Tāṇḍavalakṣaṇa for Prasarpita. The one given for Janita in GOS. I. first edn. and the Tāṇḍavalakṣaṇa is wrong.

Niveśa (96th) (Jāya 15th)

This is shown as a seated Karaṇa in Chidambaram (GOS. I. first edn. and Tāṇḍavalakṣaṇa) which is wrong. It is described as a standing Karaṇa, with legs in Maṇḍala.

Elakākrīḍita (97th) (Jāya 72nd).

The chief element which gives this Karaṇa its name is the Cārī or leg-movement called Elakākrīḍita, meaning the jump or frolic of the goat or kid; lifting and bringing down of the legs alternately,

together with forward bend and turn of the body, is the chief feature. The sculptures given for this from Chidambaram in GOS. I. first and second edns. and the Tāṇḍavalakṣaṇa are three different things and yet none of them answers to Elakākrīḍita.

Ūrūdvṛtta (98th) (Jāya 95th)

This again is based on the Cārī of that name but it is difficult to figure it out. The GOS. I. both edns. and Tāṇḍavalakṣaṇa give three different figures for this, none of which however, answers to this. The one in GOS. I. second edn. seems to be the nearest so far as the legs and the right hand are concerned. A slight turn at the thigh and a rather straight body would be needed for this, which are absent here.

Madaskhalita (99th) (Jāya 34th)

This is a name after the effect and gives some clue to the movement involved. The description is also clear, with dangling hands, head swung this side and that, and bent legs intertwined in Svastika and released alternately. The Chidambaram illustration in GOS. I. first edn. and Tāṇḍavalakṣaṇa is beautiful but not a representation of this Karaṇa, the Vṛścika on the left and the forward right one producing the effect of running not belonging to this Karaṇa.

Viṣṇukrānta (100th) (Jāya 70th)

The sculpture of this given in GOS. I. first edn. and the Tāṇḍavalakṣaṇa is correct. The one substituted here in GOS. I. second edn. is absurd. The very name of the Karaṇa provides a guide to understand it.

Sambhrānta (101st) (Jāya 73rd)

This again is named after the effect or use. The Cārī being Āviddha, Svastika of legs is involved; also one hand is to go behind. These are not brought out in the Chibambaram figures offered in the three books.

Viṣkambha (102nd) (Jāya 29th)

This is a Karaṇa difficult to figure out and its name, whose meaning is vague, is also of little help. The figure given in GOS. I. second edn. seems to answer to the requirements of the hands, which are to be at chest, and the leg which is to be Nikuṭṭita. Of course, the Sūcī Cārī could not be properly shown in a sculpture.

Udghaṭṭita (103rd) (Jāya 8th)

This takes its name after the basic leg-pose of Udghaṭṭita, in which the pādas rest on the fingers and the heels are raised, and then the latter are brought down to strike the ground. The palms are to strike each other flatly as when keeping a tāla and the sides of the body are to be alternately lowered. The use is situations of delight. In the two Chidambaram figures offered in the three books, the hands are not in the required form.

Vṛṣabhakrīḍita (105th) (Jāya 102nd)

The name is clear, although the specific and intended action of the animal is not clear. But the Cārī given by Bharata viz. Alātā and the hand action clarify it to some extent. The hands are particularly required to be bent and placed on top of the shoulders. The two Chidambaram figures offered in the three publications do not answer to this Karaṇa.

Lolita (105th) (Jāya 35th)

The name is after the head action. The legs are to be in Vaiṣṇava-sthāna. The two Chidambaram figures in the three publications answer neither to the legs nor to the hands. Jāya records that Alātā Cārī is to be done here according to Bhaṭṭa Taṇḍu, but even this cannot be associated with legs as seen in the Chidambaram figures mentioned above.

Nāgāpasarpita (106th) (Jāya 76th)

Here, as the name underlines, the essential feature is the serpentine movement of legs twining in Svastika and separating,

and the application for this is the gait of a fully drunken person. Certainly the Chidambaram piece as it is given GOS. I. first edn. and the Tāṇḍavalakṣaṇa do not answer to this. What is given as Nāgāpasarpita in GOS. I. second edn. is just nonsense.

Śakaṭāsya (107th) (Jāya 6th)

This the penultimate Karaṇa is a typical example of how a variant version of a Karaṇa developed by a different and more popular understanding of the Karaṇa's name. The Śakaṭāsya is so called after the Cārī of that name involved in it. This Cārī is very clearly described (*N.Ś.* X. 16 and Jāya pp. 71-2). Abhinavagupta also clearly gives the derivation as the act of kicking the wheel, शकटस्य असनं क्षेपः, an act in which the body above is lowered for working up the tension and one leg is stretched for the kick. It is a standing pose and its nature as given above is also clinched by the application given, namely the sports of boys.

The above description is first reproduced by Jāya (p. 106, śls. 42-3) but then he adds that, according to Kīrtidhara however, the Śakaṭāsya means having the form of a wheel (probably Śakaṭasya āsya, meaning face of the wheel), the feet being held by the hands, both being up, and giving a rolling, a swinging up and down, on the abdomen and chest. Now if we look at the Chidambaram representation, it is this latter Kīrtidhara version of Śakaṭāsya that is represented there.

Gaṅgāvataraṇa (108th) (Jāya 108th)

The depiction of this, the last Karaṇa, in Chidambaram is in accordance with Bharata and other textual authorities. In Tanjore, this is among the last twenty-seven not carved. It is found in the Kumbhakonam and Vṛddhācalam series, and in the former with the name-label. Instead of resting on the palms as is properly shown in Chidambaram, the downward body is more comfortably rested on the whole fore-arms in Chidambaram; and in Vṛddhācalam, the legs instead of being vertical are given flexion so as to make the whole pose look like a design.

The analysis given above brings out the following important points; the Tanjore representations are almost of the same time as that of Abhinavagupta's commentary on the Nāṭya Śāstra. Rāja-rāja (A.D. 985-1016) began the Big Temple in 1003 and completed it in 1009. Abhinavagupta's literary activities cover the period 993-1015. Therefore the dance-sculptures in the Big Temple at Tanjore form a stone-bhāṣya on the Karaṇas, independent of the Abhinavabhāratī. As we have seen in the above analysis, the Tanjore illustrations show the prevalence of the traditions of Bhaṭṭa Taṇḍu and Kīrtidhara, along with that of Bharata. In the practice of the Karaṇas, it is Bharata as modified here and there by Kīrtidhara and Bhaṭṭa Taṇḍu that one finds in vogue in the South. For identifying these variations as those of Kīrtidhara and Bhaṭṭa Taṇḍu Jāya's detailed references to their interpretations have been most valuable. Even after allowing for these Kīrtidhara-Taṇḍu variations, there are differences from Bharata which we should suppose were based on actual practice as prevalent in the time and place of those sculptures; for one actually knows from the Rājarāja-inscriptions of the Big Temple that a few hundreds of members of the professional dancing community attached to the Temple, were settled around the Temple by Rājarāja. These variations continued, as the incidence of divergent elements in the Karaṇa-representations continues in the Chidambaram series, which was copied in the Gopuras of other or still later temples. But what is to be specially noted is that the Chidambaram illustrations show a certain extent of admixture of the Deśī-Karaṇas. The foregoing examination of the Karaṇas showed that some of them, illustrated with seated figures in Chidambaram, had no basis in Bharata and were correctly shown with standing figures in Tanjore. In the whole body of the hundred and eight poses as described by Bharata, even as further interpreted by Kīrtidhara and Bhaṭṭa Taṇḍu, there is no seated *(upaviṣṭa)* Karaṇa. There are five (or six) seated Karaṇas appearing in the Chidambaram series. In addition to the seated ones continuing in Kumbhakonam, we have in the latter series even a lying Karaṇa (*śayana*). In Jāya, as also in Śārṅgadeva and Pārśvadeva, we have detailed descriptions of the Deśī-varieties of Sthānakas, Karaṇas and Bhramarīs, and several of these Deśī-Sthānakas and Karaṇas involve or end in seated postures *(Āsana)* and some like *Jala-śayana* and *Matsya-karaṇa* are Deśī-Karaṇas consisting of different postures of lying down and movement of the reclining body. The full clean-up and exposure of the name-labels in the Kumbha-

konam series may help us to identify the Deśī-Karaṇas that have got into the older Mārga-series.[1]

The above examination has shown more prominently that both at Chidambaram and Kumbhakonam, several of the discrepancies are due to subsequent repairs and consequent displacement of the pieces. It should be possible to re-arrange the whole set of illustrations, with their identities correctly established. Meantime in our analysis above, helped by several significant clues supplied by Jāya, a considerable step has been taken in that direction.

There are in this connection a few more points which we may consider before taking leave of the Karaṇas and their sculptural and pictorial representation :

Firstly, in the Chidambaram temple all over the place, as also in the one at Kumbhakonam, particularly at the base of the *sanctum sanctoram* of Ārāvamuda, there are numberless representations of feminine dancing figures, of continuous panels interwoven with music accompanists. It is not possible to identify the poses of each figure in these panels. Indeed all over India, temple sculptures include a wealth of dance-representations, some of which, e.g. those of the Hoysala structures and those in Bhubaneswar-temples, are quite famous. In the absence of some external clues, it is not possible to relate them to texts and clinch the fact of their being actual illustrations of some textual material. On a careful examination, it becomes clear that the sculptors had exercised their fancy freely; while their imagination had no doubt been fed by the practice of the art that they had seen and they might have captured some of the most beautiful poses or the points in the flowing movements witnessed by them, they had not felt constrained to limit themselves only to what was actually obtaining in practice. While parts of the poses, either the disposition of the legs or of the hands, could be severally identified, the whole poses as such would not yield to fixation according to the names and descriptions in textual traditions. When we take into account the total corpus of movements as amplified by the Deśī-Karaṇas, Sthānakas etc., we may be enabled to trace and link more and more of these sculptural illustrations but even then, I think, from what has already been examined, nothing like a

1. In Kumbhakonam, I have seen from a first reading of one of the name-labels on the south side of the west face, a label like Vyaṅkola which occurs only among the Deśī-Karaṇas.

systematic illustration of the Deśī-poses had been contemplated by the sculptors, as it had been done for the hundred and eight Mārga-Karaṇas in Tanjore, Chidambaram etc. During the time taken by me to edit Jāya's text and write this Introduction to it, I had visited the Kākatīya ruins in Warangal and Pālampet. There are large size bracket figures of dancers in the Rāmappa temple, a few examples of which are reproduced in this publication. It could be seen, by examining them in the light of the texts and the illustrations relating to the Karaṇas reviewed above, that they do not illustrate the Karaṇas; they are too few to be illustrations of either the Mārga-Karaṇas or of even the Deśī-Karaṇas. Parts of the poses, the legs or the hands, may approximate to those in some Karaṇas but the pose as a whole may not represent any specific Karaṇa. The supposition by historical scholars or some of the more enthusiastic writers on cultural subjects that the Pālampet dance-sculptures illustrate Jāya's Nṛttaratnāvalī lacks foundation.

My attention was drawn to some pictorial dance-illustrations. In the publication *Śrī Kālaka-Kathā-saṁgraha*[1], there are reproduced from mss., 88 illustrations. Plate XXXII gives two lady figures captioned Tiryagunnata and Skandhonnata; four plates that follow give twelve drawings illustrating Śiro-bhedas (head-movements), called here strangely TĀNAS. Then follow some drawings representing Dṛṣṭi-bhedas (varieties of look). While in the Śiro-bhedas, the figures are in Samapāda, in the Dṛṣṭi-drawings, the hands and legs are in different poses. But these are not illustrations of any of the Karaṇas.

DEŚĪ DANCE IN JĀYA

As already pointed out, the *Nṛttaratnāvalī (N.R.)* is especially noteworthy for its latter part in which several regional forms of dance are described. In the first four chapters, the work deals with the classical forms as handed down from Bharata. In chapter five Jāya says that he would describe the Deśī as prevalent in his time:

महाराजाधिराजेऽस्मिन् गणपत्यवनीश्वरे ।
समुद्रमेखलामेनां बाहुना रक्षति क्षमाम् ॥
या देशी वर्तते लोके साऽस्माभिः कथ्यते स्फुटम् । V. 11-12.

1. Part I published by Sarabhai Manilal Nawab, Ahmedabad-1, 1958.

CHARACTER OF DEŚĪ

The development of dance and different forms and variations of it could be easily understood if we bear in mind the linguistic analogy. After classical Sanskrit, there were the several Prākṛts and when these Prākṛts themselves came to be the media of literary expression, they too became sophisticated and standardised and gave place to the Apabhraṁśa. Even so in dance, after the older modes had been set forth and defined by Bharata and his immediate followers, additional poses and sequences were observed by theorists who began codifying and describing them in their texts : these additional poses, movements and modes themselves became settled as a supplement to the classical repertoire. A great many of them bear Sanskrit names and appear just as a continuation or amplification of the older material :[1] e.g. the *Cālakas* or Hasta-movements which Śārṅgadeva just mentions under Bāhu and Vartanās and on the numerous varieties of which Kallinātha gives an extensive extract from Kohala. (*S. R.* IV. p. 111, Adyar) ; all the names here are in Sanskrit and *Cālaka* itself is only another name for the older one Recaka. In fact Śārṅgadeva gives all Deśī-material, not in a separate section like Jāya, but as additional ones under each of the topics like Cārīs (VII. 907ff),

भरताभिमताश्चार्यो द्वात्रिंशन्मिलितास्तु ताः ।
देशीप्रसिद्धाः सन्त्यन्याः ताः संप्रत्यभिदध्महे ॥

Sthānas (*S.R.* VII. 1094 : 13 Deśī-sthānas), etc.

This newer material attained again country-wide vogue by being incorporated into the older tradition. Further local variations and varieties then came to be observed, recognised and dealt with by the writers and the process thus went on, showing that there was no stagnation, nor failure to get enriched by fresh developments.

We have this subject of Deśī dance dealt with by Someśvara, our writer Jāya, Śārṅgadeva (*S.R*), Pārśvadeva (S.S.S), and also by several writers who are still later and who draw upon the above authors. Deśī could be dealt with conveniently in two sections : one, the additional poses, movements and sequences under the heads

1. This applies to the history and development of music as well ; see my paper on the *Popular and Classical in Music*, Journal of the Music Academy, Madras XXVIII, pp. 100-106.

of *Sthānakas*, *Karaṇas*, *Bhramarīs*, *Pādas*, *Pāṭas*, *Cārīs* (*ākāśikī* and *bhaumī)*, *Lāsyāṅgas* and *Gatis;* and two, the several regional dances themselves such as *Peraṇī*, different *Rāsakas*, *Carcarī*, *Śivapriya*, *Cintu*, *Kanduka*, *Bhāṇḍika*, *Cāraṇa*, *Bahurūpa* and *Kolhāṭa*. We shall deal with these now, collating Jāya's treatment of these with that found in other works.

In music, the Deśī-material begins with Mataṅga whose treatise itself is called *Bṛhaddeśī*; if we recover the full text of Mataṅga's Bṛhaddeśī, we would discover that it is a mine of information on Deśī-dance also. In Kallinātha's commentary on the *Saṅgītaratnākara*, VII. 350, we have a long extract from Kohala's *Saṅgītameru* on *Cālakas* which are a group of composite hand-movments; and here reference is made to a work ascribed to Nārada which, from its name *Deśīnṛttasamudra*, *Ocean of Deśī-dance*, appears to contain the largest amount of Deśī-material. No ms. of this work has so far come to light. Among the earliest authorities, we have strictly speaking, to start with Kohala bimself for the tracing of the Deśī. Kallinātha says (on *S. R.* VII. 1017):

एतासां चतुष्पञ्चाशच्चारीणां देशीत्वं भरतानुक्तत्वे सति कोहलाद्युक्तत्वात् द्रष्टव्यम् ।

Kohala's work too is not available; it would therefore be proper or practicable if we start with Someśvara to collect the additional Deśī-material. As already pointed out, much of this is in pure Sanskrit terminology;[1] but as we go later and later, non-Sanskrit names increase. It is therefore at that point that it appears proper to start our notice of the Deśī.

Another point we have to bear in mind in collating Deśī-material, particularly after non-Sanskrit terminology had begun to show itself, is that there is overlapping of the new material, bearing a new name, over what has already been described by Bharata or his

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1. Even for the old Nṛtta-hastas and Karaṇas, there grew more popular and sometimes more graphic and expressive Sanskrit names, as shown above in the section on Kīrtidhara. Some of the other popular names are based on pure Sanskrit forms; e.g. Alaga is from Alagna, Vāgaḍa from Vikaṭa, Kaivāra from Kavicāra, etc., At the same time we may note also that in the terminology found in Bharata himself, some of the words are difficult to derive normally; e.g. Aḍḍita and Mattalli (Cārī and Karaṇa), Khaṭakāmukha, Kā(Khā)ngula and Alapadma (Hastas).

immediate suceessors under an older name. For example, in foot or leg movements : Cārīs are already there in Bharata ; we have then some Deśī Cārīs appearing additionally with pure Sanskrit names ; and then there are numerous varieties of this same foot and leg work found in later treatises under names of doubtful Sanskrit derivation, e.g. Pāṭa-maṇi and Madhupa.

लोके मधुपसंज्ञकाः चारीविशेषाः देशीचारीष्वेवान्तर्भूता मन्तव्याः ।
.........पादकुट्टनचारी तु लोके मधुपसंज्ञिका ॥ (Kohala)

Kallinātha on *S.R.* VII. 1017.

And a further list of Deśī Pādas are given, calling them *Cārīs*, in which many older Mārga Cārī names appear again.

A complete Mārga-Deśī co-ordintion is to be undertaken to show the actual additions and the cases of overlapping and the same old movements coming up under new Sanskrit or Prākṛt or other local nomenclature. Such a co-ordination would show that it would be difficult to draw a line, in the flowing current of the development of the art, to show where exactly Mārga ends and Deśī begins or to pick out of the mass of movements what exactly is Mārga and what is Deśī. The very conception of Mārga and Deśī would become fluid with a lot of mutual interpenetration and overlapping. The rough and ready definition of Deśī supplied by Kallinātha that it is what Bharata did not speak of, but Kohala and others spoke about, would have to be taken with adjustments in many cases. Comparable to Nārada's definition of Deśī music that Deśī is that which is not governed by country-wide common rules (niyama) but varies from place to place, is paralleled by Pārśvadeva's definitionof Deśī with reference to dance, which, in essence, means the same thing as Nārada's dictum.

देशीनृत्ये तु सार्थत्वं नो विचार्यं विपश्चिता ।

S. S. S., TSS. p. 66. śl. 127.

But as pointed out at the beginning, on the analogy of linguistic development, all this scattered, amorphous Deśī movements slowly gets collected and collated and then fixed and submitted to a grammar. The process is one continuous endless thing like life itself, a gradual reduction of chaos to order and a mutually complementary play of the forces of freedom and discipline.

DEŚĪ ADDITIONS UNDER STHĀNAKAS, KARAṆAS ETC.

The poses and movements associated with Deśī are dealt with under the same head as those of Mārga-dance, the standing leg-poses called *Sthānakas*, their movements called *Cārīs* and the joint hand and leg poses involving movement called *Karaṇas*.

1. Of these we shall first examine the Deśī *Sthānakas*. Jāya describes 23 of them (pp. 159-163), 21 of which are the same as those given by Someśvara : Samhata, Samapāda, Svastika, Vardhamānaka, Nandyāvarta, Caturaśra, Pārṣṇividdha, Pārṣṇipārśvagata, Ekajānugata, Parāvṛtta, Pṛṣṭhottānatala, Ekapāda, Brāhma, Vaiṣṇava, Śaiva, Gāruḍa, Vṛṣabhāsana, Samasūcika, Viṣamasūcika and Khaṇḍasūcika एवं स्थानान्येकविंशतिः । The two additional ones in Jāya are Kūrmāsana and Nāgabandha. It is to be noted that Śārṅgadeva has the same 23 as in Jāya, *S.R.* VII, 1022-26. Pārśvadeva has however some more marked differences in his treatment of the Deśī-Sthānakas in his *S S.S.* (pp. 66-8). First he states that the Deśī-varieties of *Sthānas* etc., occur in Deśī dance-forms Peraṇī, Pekkhaṇa, Goṇḍalī and Daṇḍarāsaka. In the Deśī-Sthānakas which he then deals with, he gives only 21 ; Vṛṣabhāsana, Brāhma, Śaiva, Samhata, Pṛṣṭhottānatala and Ekajānu-6 of Jāya's are missing here, but 4 new ones show themselves up, Tribhaṅgī, Padmāsana, Viṣamapadmāsana and Antarapadmāsana. Besides, there are some minor differences in the names of a few of these, according to the different texts. The 18th in Jāya figures in the enumeration (śl. 15) as Pārśvaviddha but in the actual definition (śl. 34), it is given as Pārṣṇividdha, the name found in Someśvara. As regards the actual definitions of each of the Deśī-Sthānas, Jāya's are mostly after those given by Someśvara.

If we compare these Deśī-Sthānakas with the Sthānakas formerly described under Mārga, we find, that we have some common to both, in which the conception and pose are the same but the description and terminology differ somewhat. Thus Samapāda and Vaiṣṇava are found in both sets. Of the others, some are to be seen in the 108 Karaṇas already described, where Sthānakas are essential parts ; the Deśī-Sthānaka Gāruḍa occurs under the Karaṇa Garuḍapluta ; Svastika, as a Deśī-Sthānaka, refers to the Svastika-formation at the ankle ; Svastikas of legs at different points of the

legs occur in several Karaṇas. 'Sūcī' is an element and as applying to Pāda, it is met with more than once under Karaṇas; here under Deśī-Sthānakas, three kinds of stretching of leg-Sūcī are given, Sama-sūcī, Viṣama-sūcī and Khaṇḍa-sūcī. Under Karaṇas, the first one, Talapuṣpapuṭa, is given for the offer of flowers, Puṣpāñjali, but under Deśī-Sthānas a straight and close position of the feet is given for this act, with the new name Samhata; the Samhata-pāda is however the same as the Sama variety under Pāda, the Samapāda, the first, among the Carīs, before the movement starts, and also the leg-position in the Karaṇa Samanakha. The Mārga-Sthānakas mention Vaiṣṇava, from which the Śaiva and Brāhma as Deśī-Sthānakas are further elaborations. In the Mārga-varieties of Sthānakas too, a Samapāda is found and it is given by Bharata as presided over by Brahmā; in the Deśī-Sthānakas, a separate Sthānaka is given for Brahmā with his own name. The Caturaśra as Deśī-Sthānaka merely emphasises an exact measurement or distance between the two feet; but the Mārga-Sthāna Caturaśra is a more comprehensive pose which includes particular positions of chest and hands. Three of these Deśī-Sthānakas refer to poses of sitting, Vṛṣabhāsana, Kūrmāsana and Nāgabandha. Thus the Deśī-Sthānas form a supplement to those given under Mārga, some being further specifications of the elements included in what have already been generally mentioned and some being further elaborations.

2. In the Deśī-varieties of Karaṇas, *utpluti* or jump forms a common feature and a new element. Someśvara gives only 18 of these, but the main and subsidiary varieties of these given by Jāya are more than those found in Someśvara. A concordance of these as set forth by the different authors is given below :

	Someśvara	Jāya
Añcita	4	14
Alaga	3	4
Lohaḍī	4	7
Kapālasparśana	2	4
Darpasaraṇa	*Daṇḍapraṇata*	.
Jalaśayana		
Nāgabandha	Not found	
Sūcyanta	,,	
Matsyakaraṇa		
Eṇapluta		Not found
Tiryakkaraṇa		

Thus Someśvara has 18, including the sub-varieties ; of these the definition of Darpasaraṇa is missing in the mss. of Someśvara's work; collated by me ; in the enumeration-section, it is found as Daṇḍapraṇata ; Darpasaraṇa is the name found in Jāya, Śārṅgadeva (VII. 752) and Pārśvadeva (p. 70). While Jāya omits Eṇapluta and Tiryakkaraṇa, Śārṅgadeva has them. Nāgabandha is found under both Sthānas and Karaṇas of Deśī.

The Utpluti-karaṇas are dealt with by Śārṅgadeva and Pārśvadeva also ; the following table shows the differences among these four:

Someśvara	Jāya	Śārṅgadeva	Pārśvadeva
Añcita 4	14	5	5
Añcita	,,	,,	,,
Kartari-,,	,,	,,	,,
Ekapāda-,,	,,	,,	,,
Bhairava-,,	,,	,,	,,
	Kṣetra-añcita	,,	,,
	Skandha-,,	,,	,,
	Lohaḍī-,,	,,	,,
	Daṇḍapraṇāma-,,	,,	,,
	Laṅkādāha-,,	,,	7
	Bhrāntapada-,,	,,	,,
	Aṅguṣṭhabandha-,,	,,	,,
	Balibandha-,,	,,	,,
	Alaga-,,	,,	,,
	Samakartarī-,,	,,	,,
Alaga 3	4	3-1	2
Alaga-	,,	,,	,,
Antara-,,	,,	,,	,,
Ūrdhva-,,	,,	,,	,,
	Kūrma-	,,	,,
Lohaḍī 4	7	3	1
Ekapāda- etc.	Lohaḍī	,,	,,
	Kartarī-,,	,,	,,
	Samakartarī-,,	,,	,,
	Bāhubandha-,,	,,	,,
	Citra-,,	,,	,,
	Ekapāda-,,	,,	
	Caturmukha-,,		

Someśvara	Jāya	Śārṅgadeva	Pārśvādeva
Kapālasparśana 2	2	2	1
Kapālasparśana	,,	Kapālacūrṇana	,,
Nataprṣṭha	,,	,,	,,
	also called Vyaṅkola		(Vyaṅkola)
Daṇḍapraṇata 1	-included in Añcita varieties	-in Añcita varieties	separately given
Jalaśayana 1	,,	,,	-
Eṇapluta 1	,,	,,	-
Tiryakkaraṇa 1	,,	,,	-
Matsyalolita 1	,,	..	
	Matsyakaraṇa	Matsyakaraṇa	-
-	Darpasaraṇa	,,	-
-	Nāgabandha	,,	-
-	Sūcyanta	,,	-
-	-	Karasparśana	-
-	-	Tiryagañcita	
-	-	Tiryakṣvastika	-
-	-	,,	Bindu or Diṇḍu and a few others (see p. 71)

It may be noted that while the Deśī-bhramarīs are separately noted in Jāya and Pārśvadeva, Śārṅgadeva adds them under Utpluti-Karaṇas which he thus counts as 36 (VII. 775-7).

These Utpluti-Karaṇas fall into four sets: (a) a series of 14 Añcitas, (b) a set of 4 Alagas, (c) a class of 7 Lohaḍīs and (d) a miscellany in which Nāgabandha of the Deśī-Sthānaka appears again, and two (Jalaśayana and Matsyakaraṇa) involve lying down. It may be noted that from here onwards Prākṛt forms of the names occur.

3. *Bhramarīs.* As in the case of jump or Utpluti, we may say that Deśī dance, as contrasted with the Mārga, has an abundance of wheeling movement or pirouette. In Mārga, we have a very limited amount of Bhramaṇa; it occurs in a few of the 108 Karaṇas and among the Ākāśika Cārīs of Mārga, one is *Bhramarī*. The varieties of Bhramarī under Deśī given by Jāya are 13. Śārṅgadeva who deals with them as part of the Utpluti-Karaṇas, speaks only

of 9. Pārśvadeva (*S.S.S.*, TSS. p. 71) just mentions 5 of them, Chatra, Cakra, Antar, Bahir and Kapāla (i.e. Śiras). Someśvara does not mention them.

The importance of Bhramarī is seen also from what Jāya says of it further, after describing its main varieties (V. 100-106). 8 of them are called 'Kevala' and 5 'mixed'; by further mixing or by the difference in their sequence, 167 varieties are said to be possible; by the variation of 'Alaga' and their sequence, 99 (?) further varieties are also possible. From Śārṅgadeva's brief reference to these further varieties of Bhramarī (VII. 788-9), we have to suppose that, according to some, the Bhramarīs could also be varied by the Karaṇa on which they are done and could thus get further multiplied. Probably, by Karaṇa, Śārṅgadeva means one of the Deśī Karaṇas, Alaga, on the basis of which Jāya works out 99 (?) other varieties.

4. *Pādas.* The Deśī varieties of the feet or actual foot-work are more confusing than the other Deśī varieties. Diverse nomenclature and overlapping, the same being called by more than one name and appearing under more than one head, mark especially the subject of Deśī Pādas.

First Jāya introduces them as *Deśī Pādas*, giving 16 of them (VI. 1), as dealt with by Mataṅga. Then 28 of them are described by him as taken from the Deśī-nṛtta-samudra, implying by his words (*asmābhir uddhṛtāḥ*) that in that work, many more varieties are given; this set of Deśī Pādas is introduced with the name *Pāṭa-maṇis* :

विचित्राः कतिचित्पाटमणयोऽस्माभिरुद्धृताः ।

Foot or Foot-work takes the form of striking the floor (*Tāḍana*) and for that reason, it is called Pāda-Kuṭṭana and in a text ascribed to Kohala and quoted by Kallinātha on the *SR.* (p. 313 ff, Adyar edn. Vol. IV), this is characterised as a *Cārī*, and given a further popular (*loke*) name *Madhupa*.

अथ पादनिकुट्टाख्यचारीणां लक्षणं ब्रुवे ।
पादकुट्टनचारी तु लोके मधुपसंज्ञिका ॥
तस्याश्च बहवो भेदाः— ॥

Twenty-five of these Madhupas are then described. Because of this, the foot-varie ties are also dealt with under *Cārīs*, of the

Bhauma and Ākāśika classes; and in fact, Deśī Pādas are dealt with by Śārṅgadeva in the section on Cārī, i.e. Deśī-Cārīs which are given after the Mārga-Cārīs. As feet move along with the rest of the legs, their treatment as Cārī is also justified.

We shall now note the Deśī Pāda varieties given by Jāya under three heads, 16 Deśī Pādas, 28 Pāṭa-maṇis, and 42 Deśī Cārīs with a supplement of 4 additional ones. In the table that follows, a concordance is also provided of the corresponding Deśī Pāda material in Someśvara, Śārṅgadeva and Pārśvadeva.

16. *Deśī Pādas*

Jāya (Deśī Pādas)	*SR.* Under (Deśī-Cārīs)	*SSS.* (p. 68) (Pāṭas and Cārīs)
Sarikā	30th, VII. 997	śl. 156
Svastika	28th, VII. 995	,, 156
Ullāla	Ullola, 54th, VII. 1017	,, 164 (Ullola)
Sphurikā	31st, VII. 998	,, 157 (known also as *Pur*)
Ardhapurāṭī	29th, VII. 997	,, 157
Purāṭī	28th, VII. 996	,, 162
Veṣṭana	47th, VII. 1011	,, 161
Udveṣṭana	48th, VII. 1012	,, 164
Khuttā	25th, VII. 994	,, 162
Ardhaskhalitikā	34th, VII. 1000	,, 161
Prāvṛta	53rd, VII. 1016	,, 163
Pṛṣṭhotkṣepa	50th, VII. 1013	,, 160 (also known as *Bharaṇi-puṭa*)
Latākṣepa	33rd, VII. 1000	,, 166
Nikuṭṭaka	32nd, VII. 998	,, 159
Samaskhalita	35th, VII. 1001	,, 165
Utkṣepa	49th, VII. 1013	,, 160 (Talotkṣepa)

28 *Pāṭamaṇis*

Jāya	*SR.*	*SSS.*
8 *Tāḍitas* :		
Ūrudvaya-tāḍita		Not given except for Alagapāṭa.
Pārśvoru ,,		
Vyatyāsa ,,		

Jāya	SR.	SSS.
Svastika ,,		
Vitāḍita ,,		
Tala ,,		
Pārśva ,,		
Krama ,,		

6 *Udvṛttas* :

Samodvṛtta		
Svastikodvṛtta		
Paryāyodvṛtta		
Pṛṣṭhodvṛtta		
Vicyutodvṛtta		
Pārśvodvṛtta		
Svastikavicyuta		
Talodghaṭṭita		
Pādatalodghaṭṭita		
Kalanūpura		
Citrapaṭa		
Luṭhita	Madhupa 17, 18, 24; pp. 316-7 (Adyar), Kallinātha	
Alagapāṭa		
Catuṣkoṇa	Madhupa 14, p. 315 (Adyar), Kallinātha	174
Trikoṇa	Madhupa 3, p. 314 ,,	
Mañjīraśiñjita		
Kucumbinī		
Saḍaśra		
Laṅghitapratilaṅghita		

42 *Deśī Pādas dealt with as Deśī Cārīs.*

26 *Bhauma* :

Jāya VI. 58 ff.	Someśvara	SR.	SSS.
Samanakhā	1st	See Samapādanikuṭṭa under Madhupa (p. 316, Adyar), Kallinātha.	p. 70, śl. 177.

Jāya VI. 58ff.	Someśvara	SR.	SSS.
Pārṣṇirecita	9th	10th, VII. 980	
Taladarśinī	10th	27th ,, 995	
Ardhamaṇḍalikā	14th	15th ,, 985	
Tiryakkuñcitā	25th	16th ,, 986	
Apakuñcitā	26th	23rd ,, 992	
Sakaṭī	*Kātarā* 5th	*Kātarā* 9th VII. 979	
Utkuñcitā	24th	19th ,, 989	
Tiryaṅmukhā	3rd	4th ,, 975	
Nūpuraviddhikā	2nd	3rd ,, 974	
Madālasā	23rd	17th ,, 987	
Parāvṛttatalā	12th	2nd ,, 973	
Laṅghitajaṅghikā	21st	21st ,, 991	
Marālikā	4th	5th ,, 976	
Sphuritā	20th	22nd ,, 992	
Ūruveṇī	17th	12th ,, 982	
Saṅghaṭṭitā	22nd	24th ,, 993	
Hariṇatrāsitā	16th	14th ,, 984	
Karihastā	11th	6th ,, 977	
Kulīrikā (also called Talasarpaṇikā, śl. 110)	6th	7th ,, 978	
Stambhakrīḍanikā	15th	20th ,, 990	
Rathacakrā	7th	1st ,, 972	
Ūrutāḍitā	13th	11th ,, 981	p. 69, śl. 167
Sañcāritā	19th	*Tiryaksañcāritā* more fully ; 18th ,, 988	
Viśliṣṭā	8th	8th ,, 799	
Talodvṛttā	18th	13th ,, 983	

16 *Ākaśika* :

Vidyudbhrāntā	13th	1st VII. 1002	
Puraḥkṣepā	5th	2nd ,, 1003	
Avakṣepā	6th	5th ,, 1005	
Aṅghritāḍitā	3rd	8th ,, 1008	
Ḍamarī	2nd	6th ,, 1006 (occurs also among Madhupas, Kallinātha)	p. 69, śl. 168

Jāya IV. 58 ff.	Someśvara	*SR.*	*SSS.*
Bhramarī	4th		
Daṇḍapādā	16th	7th VII. 1007	
Baddhā	11th, Viddhā	17th VII. 1015,	Viddhā
Ūrdhvajānu	8th	See Mārga Ākāśika Cārī	
Alātā	14th	10th VII. 1009	
Āndolitā	10th, Sandolitā		
Sūcī	9th	16th ,, 1014	
Vikṣepā	1st	3rd ,, 1004	p. 69. śl. 169
Hariṇaplutā	15th	4th ,, 1004	
Jaṅghālaṅghanikā	12th	9th ,, 1009	
Jaṅghāvartā	7th	11th ,, 1110	Additional ones : Kartarī, Tathalā or Taṭṭalā, Garuḍapakṣa, Lalāṭatilaka, Phellanā-pāṭa, Vindhavaṇa Nissaraḍa, pp. 68, 69, śls. 153-4 ; 169-176, under Bhūcāras and Khecāras.

From the above, it is seen that the first set of 16 Deśī Pādas are not mentioned by Someśvara, but occur in Śārṅgadeva and Pārśvadeva, the former dealing with them under Deśī Cārīs, the latter calling them Pāṭas as well as Cārīs. In two cases, Pārśvadeva gives two more popular alternate names. Pārśvadeva brings all the Deśī Pāda varieties under one head and deals with only 25 of them in all. Of the 28 Pāṭa-maṇis given by Jāya, only four could be traced in Śārṅgadeva and Kallinātha's quotations on Madhupas and only one occurs among the 25 in Pārśvadeva. The third set given as Deśī Cārīs (Bhauma and Ākāśika), is completely found in Someśvara, except for a slight

change in the order and difference in name in three cases. These are to be seen in Śārṅgadeva too, under Deśī Cārīs, except for three. It is interesting to note that Pārśvadeva has only two belonging to this set, but gives 7 new ones not met with in any of the other texts.

Already we referred to the recurrence of old Mārga-names under Deśī-varieties. The last set of Pādas, given as Cārīs, noticed above, contains several examples of this, and it is perhaps because of this that Śārṅgadeva omits a variety like Ūrdhvajānu which comes down from the time of Bharata.

Samanakha, an old Karaṇa and Samapāda, an old Cārī, come up again under the first Deśī Pāda or Cārī called Samanakhā. Vidyudbhrāntā under Deśī Cārī is the same as the Mārga Cārī of that name. Though the words of description differ, Baddhā as a Deśī Cārī does not differ from the same under Mārga Cārī. Even so Bhramarī, Ūrdhvajānu, Alāta and Hariṇapluta, which occur as Cārīs under Deśī as well as Mārga. Some more Deśī Cārīs have the names found among Mārga Cārīs etc. but there is a slight difference in the movement involved, e.g. Sūcī; also the Lalāṭatilaka mentioned by Pārśvadeva. Kariśhasta, among Deśī Cārīs, is an old familiar name, but in content, it is different, applying as it does now not to any pose of the hand, but to an action of the feet!

DEŚI LĀSYA AND ITS AṄGAS

The Deśī features noted above relate to parts and their movements; out of them is formed the full dance, the Deśī Lāsya. Lāsya occurs as a form of stage-entertainment with 10 or 12 items comprised in it, in the text of Bharata himself and successive writers on dramaturgy have mentioned the Lāsyāṅgas while dealing with drama and its different types. Jāya also speaks of this Lāsya at the beginning of his work, I. 57-72. For a detailed discussion on this, those interested may refer to my work, *Bhoja's Śṛṅgāra Prakāśa.* (1963, Ch. on Bhoja and Nāṭyaśāstra, pp. 574-583).

The Lāsya, in terms of Deśī, was perhaps first dealt with by Bhoja in his work on music and dance. The earliest work we now have which describes Lāsya under Deśī is the *SR*. In fact, Śārṅga-

deva speaks of Lāsya only with Deśī form. But, as I have already pointed out, the first systematic account of the component elements, noteworthy features or highlights of Deśī Lāsya, referred to compendiously as Lāsyāṅgas, was given by Pārśvadeva in his *S.S.S.* The next important writer to devote special attention to this subject is our author, Jāya. In my paper on *Bharata Nāṭya* in the Dance Seminar of the Sangeet Natak Akademi, Delhi, I have spotlighted the contribution of Pārśvadeva and Jāya to this and a fuller treatment of it would be proper in this Introduction to Jāya's text.

The following gives at one glance the Deśī Lāsyāṅgas in Jāya, Pārśvadeva and Śārṅgadeva.

DEŚĪ LĀSYĀṄGAS

46 - *NR.* (VI. 118 ff)	18 - *SSS.* (TSS. pp. 71-72, śls. 192-213)	10 - *SR.* (VII. 1206 ff.)
Sauṣṭhava	2nd, śl. 196	
Sthāpanā	19th, śl, 213	
Rekhā	10th, śl. 204	
Ḍāla	12th, śl. 206	
Cāli		1st, śl. 1208
Cālivali		2nd, śl. 1208 (Cālivaḍa)
Lali	3rd, śl. 198	3rd, śl. 1210 (Laḍhi)
Tṛkaṇi	6th, śl. 200 Tukali ?	
Ullāsa	17th, śl. 211	
Sukalāsa		
Uroṅgaṇa		5th, śl. 1212
Bhāva	4th, śl. 199	
Tharahara	16th, śl. 210	
Kittu	15th, śl. 209	
Deśīkāra		
Nijāpana		
Dillāyi	13th, śl. 207	
Lavaṇi	14th, śl. 208 (Navaṇi, Tavaṇi)	
Gītavādyatā		
Abhinaya		

46 - *NR.* (VI. 118 ff)	18 - *SSS.*	10 - *SR.* (VII. 1206ff).
Laya		
Komalikā		
Oyāra		
Anīki		8th, śl. 1214
Aṅgahāra		7th, śl. 1213
Manodharma		
Aṅga, Anaṅga	11th, śl. 205	
Vivartana	18th, śl. 212	
Jhaṅkā	8th, śl. 202	
Mukharasa	1st, śl. 195	
Ṭhevā	9th, śl. 203	
Vihasī		9th, śl. 1215
Dhasaka		6th, śl. 1212
Tala		
Vitala		
Rasavṛtti		
Masṛṇatā		
Anumāna	6th, śl. 201	
Pramāṇa	7th, śl. 101	
Langhita		
Aṁśagati		
Susandhi		
Pādapāṭa		
Gatisthā		
Caṇḍana		

Two Lāsyāṅgas of Śārṅgādeva, Sūka and Manas are not found in Jāya. On the other hand, Jāya has several others, giving us thus the fullest list of these. There is a difference between the ten or twelve Lāsyāṅgas coming down from Bharata and these Deśī Lāsyāṅgas. While the former are really themes or sections in a programme of dance, the latter is a composite or omnibus set of features which refer to graces or highlights of Lāsya dance, in all its departments, music, rhythm, instruments, dance, gesticulation, stand, finish, interim pauses, etc. In fact the Deśī Lāsyāṅgas are so much of aesthetics and criticism of the art. Jāya's text is therefore of special importance because of the elaborate attention it devotes to this subject.

Sauṣṭhava, the first, is the fine position, with which the danseuse begins her dance, involving a slight lowering of the body

at the hip, *Kharvatā*, which is of paramount importance as I have shown elsewhere. *Sthāpanā* is the attractive stand marking the finish of a sequence of dance or gesticulation. *Rekhā* is best understood by the English equivalent Line, each limb in its proper position and each bend, curve and swerve in its proper degree. *Dāla* is the first, soft emergence of movement, comparable to the sparkling drop of water moving on a lotus leaf or petal when a light breeze blows. *Cāli* is the next stage in which, with a gradual acceleration towards medium tempo (madhya-laya) in consonance with the beat of the rhythm, the limbs, feet, hip, thighs and hands, start moving. A further acceleration of the movement into fast tempo (druta-laya) is *Cālivalī* defined by Jāya, first according to Pārśvadeva and then according to Śārṅgadeva ; the former describes it as the glow of joy which permeates the artiste as a result of the perfect harmony with the accompanying music ; the latter describes it more definitely as the graceful movement of the limbs, as well as parts of the face, in perfect accord with the music and its rhythm. As in the case of *Cāli*, which is from the root *Cal*, the word *Lali* is from *Lal*. *Tṛkaṇi*, which is most probably the same as *Tūkali* of Pārśvadeva, is the underlining of the tempo, rhythm and beat with the graeeful and appropriate movements of the head, corresponding to what we call *Aḍḍami* of the neck in Bharata Nāṭya parlance. *Ullāsa* is the suggestive flourish, twice or thrice, of the limbs in a somewhat relaxed state, in unison with the rhythm. *Sukalāsa* is absent from Pārśvadeva; Śārṅgadeva mentions *Kalāsa* itself not here but elsewhere and I have spoken of it in another context.[1]

When in between the different sequences of a course of dance, the capable danseuse effects a unified display of voice, instrument and her own movement, it is called *Sukalāsa*; it may be taken as an interim crescendo or as corresponding to what we call in the South Indian dance a *Tīrmāna*. *Uroṅgaṇa*, absent from Pārśvadeva but seen in Śārṅgadeva, is the graceful forward, backward, upward and downward tilt of the shoulders and breasts, alternately, in quick or slow tempo, but in perfect concord with the time-measure ; this may be compared to the lateral movements of the shoulders and arms referred to as *Bhujam taṭṭaratu*, seen prominently in the opening item *Alārippu* in the South Indian dance. In the course of the, dance, the danseuse, noting the perfect unison of the music of

1. See my *Kathakali and other forms of Bharata Nāṭya* in the collection to be published by the National School of Drama, Delhi.

the voice and the instrument and losing herself in its thrill, stands still for a moment, without dancing; this is *Bhāva*; this follows upon *Lali* described earlier. The ability of the danseuse to give a quick movement to breasts is *Tharahara* and the graceful throb that she could give to her breasts or arms or hip, in consonance with the rhythm is *Kiṭṭu*. *Deśikāra* is the display of different folk-forms, conforming to their respective characteristic manner, but without crudity. The eyes following the hand and brimming with feeling and the hands and limbs keeping perfect lines, and all these done in utter ease is called *Nijāpana*. We may probably see in this the opening item Alārippu of the South Indian dance, in which, standing in *Sauṣṭhava*, the danseuse moves laterally her shoulders and hands, with her eyes following them. *Dillāyi* is the sweet abandon or slackening of the limbs without loss of Sauṣṭhava, appearing as if soaked in the sentiment; as Pārśvadeva clearly puts it, this would apply to repose as well as slow gait. *Lavaṇi* (*Tavaṇi* or *Navaṇi* in Pārśvadeva) is the ability of the body to bend even in movements difficult to execute. *Sugītavādyatā*, as its plain name means, is dancing in perfect harmony with the music of the voice and instruments. *Abhinaya* no doubt refers to the showing of the hastas in the interpretation of the meaning of the songs; but what is especially meant here when Abhinaya is mentioned as Lāsyāṅga is that when the movements of larger sweep like Karaṇas and Aṅgahāras are executed, the movements of the limbs in them should be such as to bring out the Bhāva or the idea or feeling intended. *Laya* is the great mastery of rhythm by virtue of which the danseuse, when dancing in one tempo or measure introduces a second and third variation of it and gets through it all successfully. The natural suppleness of the limbs when the danseuse makes her moves and turns, showing thereby a fullness of feeling, is, as the name signifies, *Komalikā*. *Oyāra*, the name of a Lāsyāṅga, is still in common use meaning the heightened bearing of a woman importing a stately grace and attractiveness to her; as a Lāsyāṅga, as described by Śārṅgadeva, it has more or less the significance that is popularly associated with it. But in Jāya, it means the beautiful gait or movement with which the artiste passes on gradually into increasing complexity of the dance. *Aṅīki* is the flawlessness of the dance from the point of view of music or rhythm. *Aṅgahāra* is on a par with the earlier Lāsyāṅgas like Abhinaya and Laya, which have a special meaning as a Lāsyāṅga; it is the facility with which the limbs can, like a bow, bend on either side in perfect keeping with

the tempo. *Manodharma* is still used in music criticism; it is the creative imagination of the artiste which enables her to enlarge the scope of what she had learnt. *Aṅga* is the full use of all the legitimate elements of Lāsya; *Anaṅga* is the proper admixture of an extraneous element from Tāṇḍava to add some beauty. *Vivartana* is the proper display of Karaṇas, Bhramarīs, Cārīs, Pādas and Hastas in proper co-ordination with the rhythmic beats of the instruments. *Jhaṅkā* is the movement of the dansuese on the right or left, as if giving herself over to the onlooker on that side and then withdrawing herself from that side in a tantalising manner. *Mukharasa* is a quality imported by make-up as well as the proper attunement of feeling on the face, making it radiant. *Ṭheva* is the side-long glances of the eyes, overflowing with feeling. *Vihasi* is the smiling countenance. *Dhasaka* is the soft and graceful bend forward of the body in the course of the dance, in consonance with Tāla, as a cluster of flowers on a creeper would bend when bees settle down on it. *Tala* is getting through lightly, *Pāṭas* or *Jatis* or *Śolkaṭṭus* (*Bols*) which are really difficult, through appropriately devised sequences; *Vitala* is the opposite where even an easy sequence is done intentionally with an emphasis and made to appear difficult or complicated. *Rasavṛtti* is the interpretation of Rasa and Bhāva by the danseuse who is immersed in the feeling. *Masṛṇatā* is the underlining of nṛtta-hastas with the appropriate glance in the pleasant mood; it is similar to Nijāpana. *Anumāna* is the flick of a guess crossing the face of the danseuse and showing itself through the lift of one brow, when in the midst of the dance she is wavering as to what she is to do next in accordanee with the music and the instruments. *Pramāṇa* is the dance being in perfect accord with the music. *Laṅghita* is the breaking up of the sequence into its parts and getting through each part, with pauses at each section. *Aṁśagati* is the dwelling for a while on certain elements of importance or beauty. *Susandhi* is the continuity and flow, avoiding the appearance of any hiatus, when drums are changed or the rhythm passes from one to another. *Pādapāṭa* is the footwork, done with body kept straight and free from any sympathetic swervings, in which the Tāla-beats are so distinct and articulate that she appears to recite them by mouth. *Gatistha* is the technique or lakṣaṇa being fully present, whatever the aspect of the dance. *Caṇḍana* is the last *aṅga*: it is the ending of a dance and standing still in Sauṣṭhava as if in a picture.

It is interesting to note that, as already mentioned, the Telugu writer Somanātha, of about the same time as Jāya, speaks of some of these Deśī Lāsyāṅgas Mukharasa, Sauṣṭhava, Lali, Bhāva, Dhū-kali (the Tūkali of Pārśvadeva), Jhaṅkali, Ṭheva, Vibhrama and Rekhā. See above p 29, Introduction.

DEŚĪ DANCE-FORMS

The *Nṛttaratnāvalī* is, as already mentioned, noteworthy also for the description of several forms of local dances. I shall deal with them now in detail, comparing Jāya's treatment of these with that of other writers.

Goṇḍalī

The earliest text where we hear of this most important Deśī-form of dance is the thesaurus of King Someśvara of Kalyan, the *Mānasollāsa* or *Abhilaṣitārthacintāmaṇi*. In fact, our text expressly mentions the fact that once, at Kalyan, during the Bhutamātṛ-festival, King Someśvara witnessed a huntress (bhillī) sing and dance, and being captivated by her performance, he organised it into a regular dance-sequence which, from that time onwards, has been known as *Goṇḍalīvidhi*; it has been so named as, in Mahārāṣṭrī Prākṛt, a huntress is known as *Goṇḍalī*.

कल्याणकटके पूर्वं भूतमातृमहोत्सवे ।
सोमेशः कौतुकात् काश्चित् भिल्लीवेषमुपेयुषीम् ॥
नृत्यन्तीमथ गायन्तीं स्वयं प्रेक्ष्य मनोहरम् ।
प्रीतो निर्मितवान् चित्रगोण्डलीविधिमित्ययम् ॥
यतो भिल्ली महाराष्ट्रे गोण्डलीत्यभिधीयते ।

VII. 161–3, p. 229.

In the *S.R.*, the name of Someśvara or the circumstances narrated by Jāya are not mentioned but in the course of the description of Goṇḍalī, it is more than once said that this dance has its music in Karṇāṭa mode; it may be mentioned here that Someśvara himself speaks more than once of Karṇāṭa as the language of some kinds of songs or music compositions described by him in his

Mānasollāsa. See *S.R.* VII. 1277, 1279. The make-up of the Goṇḍalī-danseuse is to be in Karṇāṭa-style, says Śārṅgadeva :

गौण्डल्या मण्डलं (नं)[1] प्रोक्तं तज्ज्ञैः कर्णाटदेशजम् ।

VII. 1277.

After giving, as set forth above, the correct explanation and origin of the name Goṇḍalī, Jāya records also a view that takes the name of this dance as *Kuṇḍalī* and assign a a mythological origin to it. Kuṇḍalī is evidently a wrong Sanskritisation of Goṇḍalī and the legend that Pārvatī taught this dance to a celestial damsel named Kuṇḍalī is due to the forgetting of the real origin as recorded earlier by Jāya. Someśvara wrote in 1131 A.D. and Jāya in 1253-4 A.D. Therefore sufficient time had passed for this dance which had evidently became popular and widespread to have come under the influence of the imagination of certain writers, who, unfamiliar with . its historical and local associations assimilated it into the body of the many dance-forms bearing mythological associations.

कुण्डलीं नाम मृद्धङ्गीं सुकेशीं द्दिव्ययोषितम् ॥
सङ्गीतं कोमलं नृत्तं शिक्षयामास पार्वती ।
तन्नृत्तं कुण्डलीमाहुः तत्सम्बन्धात्पुरातनाः ॥

VII. 163-4, p. 229.

Our work, the *N.R.*, does not separately describe the Goṇḍalī-nṛtya and its music and dance, but from the way the Goṇḍalī is dealt with at the end of the various Deśī dance-forms and under the general description of the Nartakī as such, we are to take that the music and dance which Jāya sets forth under the heading Deśī-paddhati and Puṣpāñjali (pp. 213-4, śls. 69-76) belong to it. It is in the *S.R.* and the *S.S.S.* that we have an elaborate description of the method of performing a Goṇḍalī-dance. The latter sets forth the instrumentation and the actual music separately, vādya-pāddhatı (p. 73, verses 224-6) and Gīta-paddhati (p. 74. verse 232ff[2]), but it is in the former that a clear and detailed description is to be seen of the

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1· Maṇḍala is the wrong reading in the Anandasarama and Adyar editions. Kumbha and the *Saṅgītamuktāvalī* preserve the correct reading Maṇḍana.

2. मण्डल्या in the T.S.S. edn. here should be गोण्डल्याः

method of performing, section by section, the Gondalī. There are more terms of music and instrumentation common to Jāya and Pārśvadeva, but greater details of the songs, Tālas, the tempo, the sections, the dance in each, are found in Śārṅgadeva.

From Kuṇḍalī and the mythological associations with Pārvatī etc., the dance later got further generalised as could be seen from its description in the *Saṅgītamuktāvalī* which gives here, to set the back-ground, a verse on *Kuṇḍalinī* Śakti as the life-power in eternal rythmic play in the lotus of the ādhāra or basic pelvic plexus.

शक्तिः कुण्डलिनी विचित्रविभवा सद्रत्नताटङ्किनी
शृङ्गारामृतवर्षिणी सुखमयी लावण्यकल्पार्थिनी ।
आधाराम्बुजकन्दतो(रो ?)द्गतवती लास्यस्वरूपा विधेः
नृत्यन्ती सकलेश्वरी विलसितैः संमोहयन्ती जगत् ॥
अत्र तादृग्गुणवती नर्तकी कुण्डली मता

Thus the Goṇḍalī who became Kuṇḍalī gets further related to the Kuṇḍalinī Śakti, the Principle of Female Power supreme and is expected to be in the image of Goddess Śakti.

The other additional elements in Devaṇa's description are that, after setting forth its original form as Śuddha Goṇḍalī, he gives a mixed or Saṅkīrṇa form in which Karaṇas etc. are introduced according to one's desire. Devaṇa increases also the performers to two or more ; additions may go on in pairs till it becomes a big group performing a complicated group-dance, *Saṅkula-nṛtta*. In the end diverse Piṇḍī-bandhas are also to be added, patterns of circles, squares, lotuses, plaited rows, and rows facing each other. That is, it becomes Lāsya in general.

मुख्या (गुंडली) चैका तथा ज्ञेया सा द्वितीया मनीषिता ।
ध्रुवादिसूडयोगेन सालगा गुंडली मता ॥
करणाद्यैस्तु सङ्कीर्णा यथारुचि कृतापि वा ।
एकादिक्रमतश्चास्य वर्धनं द्विगुणं क्रमात् ।
ततः सङ्कुलनृत्तं तु बहुपात्रप्रकल्पितम् ॥
नृत्तान्ते तच्च कर्तव्यं पिण्डीबन्धैश्च कल्पितैः ।

Then the *Saṅgītamuktāvalī* gives the Gīta, Vādya, Tāla and Prabandha details of this dance, some of which correspond to those given by Jāya and Pārśvadeva.

Goṇḍalī-details of performance

NR. (p. 213)	*SSS.* (pp. 73-4)	*SR.* VIII. 1279ff
Ātodaya-melana		Ātodaya-sama-nādatva and playing of Melāpaka
Samahasta	Samahasta	...
Yati	...	...
...	...	Gajara
Praharaṇa	Praharaṇa	...
...	Ārabhaṭa, Mukha-vādya, Takāra	...
Jheṅkāra	Jheṅkāra	...
...	Duvakkara	...
Rigavaṇi	Rigavaṇi	Rigoṇi
...	...	Uṭṭavana
...	Praharaṇa	...
Tuṇḍuka	Tuḍuka	...
...	...	Jakkā
Camatkāra	...	...
Gītāṅga-vādya	Yati	...
Uccalita Yati	Antarvādana (see Yati above)	Praharaṇa

Peraṇī

The Peraṇī, the other important form, is described elaborately in all the three works, *N.R.*, *S.R.*, and *S.S.S.* While the Goṇḍalī is taken from the hunting folk, the Peraṇī has a Śaivite religious origin. The name Peraṇī is given also as Preraṇī (*N.R.* VII. 37). By equipment, as well as by dress, the Peraṇī dancer is most striking. While Śārṅgadeva just says that the Peraṇī dancer has a sweet voice, is expert in all the constituents of his dance, is master of rhythm and adept in pleasing the onlookers (about two lines, VII. 1302–3), Jāya who devotes eight lines to his qualities, describes him as a man of attractive personality, of good pedigree, a man of taste, master of music and the instruments, endowed with excellent voice, adept

in languages, ready-witted and eloquent, well-grounded in his own dance and its constituents, acquainted with both Tāṇḍava and Lāsya, and one who executes easily the Karaṇas involving jumps and the wheeling movements. As for his dress, he is to be shaven and to have a tuft on top of his head, smeared with holy ash, and decorated with chowries as well as with ornaments of gold and precious stones and having bells all over his legs. In respect of dress too, Jāya's description is fuller: He is to have, in addition, a replica of the serpent's hood over his head (VII. 39); bears in one hand a staff (raṅga-yaṣṭi) and a fly-whisk in the other. Jāya says that before the main Peraṇī dancer enters, four, six or eight associate dancers in the same make-up shall enter, one after the other or in pairs, and these shall stand on all the sides of the main dancer, in the centre (40-41). An interesting detail given by Śārṅgadeva and not found in Jāya's work is that the first person to enter in a performance of Peraṇī is one referred to as *Aṭṭa-boḍaka,* a Deśī word which, according to Kallinātha the commentator, means one with a completely shaven head.

अट्टबोडक इति सकलशिरोमुण्डिताभिधायी देशीशब्दः ।

He has also dress and ornaments which produce laughter and as the preliminary music is going on, he enters and executes some comic movements. It is when this comic prelude is on, that the main Peraṇī enters.

पादत्रये वाद्यमाने ड्रिड्रिर्निस्साख्तालतः ।
विशेड्रिकृतवाग्वेषभूषो रङ्गेऽट्टबोडकः ॥
तस्मिन्नृत्यति हास्यैकरसे विशति पेरणी ।

VII. 1318-9

The main constituent parts of a Peraṇī-dance are five, referred to by all writers as Pañcāṅgas. They are Nṛtta, Kaivāra, Gharghara, Vikaṭa and Gīta. These same five, given by Jāya, are also given by Pārśvadeva, with only a minor difference in that the latter gives the fourth, Vikaṭa, in its Prākṛt form Vāgaḍa.[1] The definitions of these in these two texts are almost the same. The *S.R.* makes a difference by omitting the opening aṅga of Nṛtta, as it is something which goes without saying, and makes up the five of the Pañcāṅgas by splitting the single Vikaṭa of *N.R.* and *S.S.S.* into Viṣama and Bhāvāśraya.

1. As noted above on p. 20 of the Introduction, Pālkuruki Somanātha refers to this as Vedayāṭa.

Nṛtta is the opening dance; Kaivāra which is Prākṛt for Kavicāra, the Sanskrit name given by Śārṅgadeva, is an eulogy on Sabhāpati or the hero whoever he is. The third item called Ghargharа-vādya is an elaborate one; the *S.S.S.* gives a brief definition of it in a single verse but it really comprises seven (according to *N.R.*) and six (according to *S.R.*) sections; as I have pointed out in the footnote on p. 209, Vema and Kumbha follow Jāya. These six or seven are different ways of sounding the small bells on the legs of the Peraṇī, a special feature of this dance, with different kinds of foot-beats or without them. While Jāya says that these diverse ways of sounding the ghargharas could be with or without Tāla (p. 209, śl. 46), Śārṅgadeva states expressly that they should all follow the Tāla (VII 1314) which is of course a matter of greater skill and practice. Comic effect is part of this dance. Already we noted that the *S.R.* mentions a preliminary display of comic movements by the Aṭṭa-boḍaka. The fourth Aṅga called Vikaṭa or Vāhaḍa, Jāya and Pārśvadeva say, consists of the putting on of the make-up of monkeys, goblins, etc. and the imitation of their gaits and fantastic grimaces of parts of the face, of the abdomen, of the arms etc.

यन्मर्कटपिशाचादिहास्यवेषसमाश्रयम् ।
विकटाभिनयोपेतं वागडं तत् प्रचक्षते ॥

S.S.S. p. 73, śl. 218·

पिशाचवानरादीनां वेषचेष्टानुकारतः ।
विकृतैराननोष्ठाक्षिकुक्षिदोश्चरणादिभिः ॥
विताल विकृतं नृत्तं हास्यकृद् विकटं विदुः ।
कैश्चिद् वागडमित्युक्तं भाण्डीकानां प्रसिद्धितः ॥[1]

N.R. p. 211, śls. 56-57.

The last item is the singing of songs, gīta. The *S.R.* devotes some more attention to this dance and sets forth further details of Rāga, Tāla and kind of instrumentation and order of the dance as intertwined with these (see its Peraṇīpaddhati, VII, 1316-1325). The *S.S.S.* also gives its own description of the Peraṇīpaddhati (pp. 73-4, śls. 220-222, 227-232).

1. See above pp. 20, 26 Introduction, reference to these Vikaṭa dances in Paṇḍitrārādhyacarita.

The Peraṇī is thus, like the Goṇḍalī, a mode that grew up in western India[1] and the Deccan and naturally dance-texts which were written in other parts of India and did not consult works like the *N.R.* or *S.R.*, properly did not have a correct or complete conception of the Peraṇī. For example, the *Saṅgītadāmodara*[2] of Śubhaṅkara, the *Saṅgītasārasaṅgraha*[3] of Ghanaśyāma and the *Nāṭyamanoramā*[4] of Raghunātha Rath, all belonging to East India, give an inadequate single-verse description of Peraṇī as a dance full of play of limbs and little abhinaya.

पेरणिर्बहुरूपं च ताण्डवं द्विविधं मतम् ।
अङ्गविक्षेपबाहुल्यं तथाभिनयशून्यता ।
यत्र सा पेरणिस्तस्याः संज्ञा देशीति लोकतः ॥

Peraṇī—details of performance :

NR. (pp. 208-11)	*SSS.* (p. 72-4)	*SR.*
1. Nṛtta	Same	Omitted
2. Kaivāra	,,	4th
3. Gharghara 7 sub-aṅgas: Cāvaḍa, Paḍivāḍa, Rundha, Siribhira, Khaluhula, Alagna-pāṭa, Siripiṭi	,, But further aṅgas of this not given.	1st. Only 6 limbs here, omitting Rundha. Also slight differences in the Prākṛt names of the Aṅgas.
4. Vikaṭa or Vāgaḍa	,,	2nd Viṣama and 3rd Bhāvāśraya
5. Gīta	,,	5th

Other details in *S.S.S.* and *S.R.* compared :

SSS. (p. 73, śls. 220-2, 227-232)	*SR.* VII. 1316-1325
Vādya : Samahasta Rippavaṇī Pada Vesāra	Deep Vādya sounds Rigoṇī uttavaṇa in slow tempo (Nissārutāla). Then Rigoṇī-upaśama. Enter first Aṭṭa-boḍaka

1. See above p. 28, Introduction; the Basavapurāṇa relates it to Saurāṣṭra.

2. Calcutta Sanskrit College edn. p. 69

3. Swami Prajnanananda's edn., Calcutta, p. 66.

4. Orissa Sahitya Akademi edn., p. 61.

SSS. (p. 73, śls. 220-2)	*SR.* VII. 1316-1325
Tuḍuka-vādya	and other Peraṇi ; Tāla Gārugi,
Pa(Pra)haraṇa	or Sarasvatī-kaṇṭhābharaṇa on
Gīta : Melāpa (Śuddha)	drum in low register. This to
Śuṣka	accompany the sounding of the
Pratirūpaka	bells (gharghara) in Cāpaḍapa
Pāṭakaraṇa	etc. as given above.
Bandha	
Kaivāra	
Varṇasaraka with Pāṭa	Varṇasara
Prabandhas	Kavitā to be sung and danced
(Sālaga) Tālas : Dhruva	in Nissārutāla. Sālaga-sūḍa-nṛtta
Maṭṭa, Nissāru	Vahanī
Caṇḍanissāru, Aḍḍatālī,	Praharaṇa.
Rāsaka, Ekatālī.	

PREṄKHAṆA

Preṅkhaṇa is mentioned along with Peraṇa by Jāya and Pārśvadeva, but not by Śārṅgadeva. Pārśvadeva gives Deśī as comprising the four forms Peraṇa, Pekkhaṇa, Guṇḍalī and Daṇḍarāsaka :

पेरणं पेक्खणं चैव गुण्डली दण्डरासकः ।
अथैतानि समाश्रित्य वक्ष्यन्ते स्थानकादयः ॥

S.S.S. p. 66, śl. 128.

Later, on p. 73, verses 223-4, the order of instrumentation-details are set forth for Pekkhaṇa : Jhaṅkāra, Ghallaṇa, Vādya (?), Kavitā, Antarā and Avajhā-malapa. Jāya's is a slightly more elaborate description (215, śls. 77-9) : Jhankāra with Ālapa and without Tāla, Otā in between Pada and Rūpaka, Kavitā, Avaccheda, Malapa and Praharaṇa. Jāya describes also the general nature of the dance in Pekkhaṇa ; it consists of Utpluti-Karaṇas, Bhramarīs, and Cārīs and Maṇḍalas which are Uddhata. From this, Pekkhaṇa is seen to be a forceful dance specialising in jumps and wheeling movements. But how this dance came to be called Pekkhaṇa, Prekkhaṇa, or Prekṣaṇa in its Sanskrit form by which also it is referred to by Jāya, where and how it arose, all these details we are not able to gather from the texts. The Saṅgītamuktāvalī of Devaṇa has a description

which enlarges its music, theme and its performing personnel to include both men and women.

पेक्खणं तूच्यते नृत्तं गीतशब्दप्रबन्धजम् ।
नानार्थरससंपन्नैर्नरनारीप्रवर्तितम् ।
विचित्रं च मनोहारि स्वेच्छया कल्पितक्रमम् ॥

P. 10, pt. 2, Tanjore Transcript.

In dancing the above-mentioned forms, Goṇḍalī, Peraṇī and Peṅkhaṇa, Jāya speaks of the different ways or styles, *paddhatis*, of performing them and the Tāla-variations, instrumentation, sequence and other details characterising each. He first speaks of the *Deśī paddhati* and then the *Sūḍa* which itself is of two kinds *Śuddha* and *Sālaga* (i.e. Chāyālaga). śls. 75-76, 80-83. Pārśvadeva also speaks of these p. 74, śls. 2340-4.

RĀSAKA

The next form of Deśī dance described by Jāya is Rāsaka (śls. 84-97). This is a group dance of ladies numbering sixteen, twelve or eight, presenting different patterns woven by the members of the group. These patterns are called Piṇḍī-bandhas and these come down from the time of Bharata. In the IVth chapter of the Nāṭya Śāstra, in the description of the Pūrvaraṅga, Bharata deals with the Tāṇḍava and Lāsya which are done to add beauty to it and make it Citra-pūrvaraṅga (śls. 257 ff.). The Tāṇḍava consists of the Karaṇas and Aṅga-hāras, already dealt with. Then several Piṇḍīs are set forth by Bharata as reproduced by Nandin and other Gaṇas after seeing Śiva's Tāṇḍava and the delicate (sukumāra) dance (Lāsya) of Pārvatī. The Piṇḍīs were intended to represent symbolically different deities, and this representation was done by presenting the pose of the vehicle *(Vāhana)*, or the weapon *(Astra)* or banner-emblem *(Dhvaja)* of the deity. For Śiva, the Pindī is *Aiśvarī*, representing Himself i.e. as Abhinavagupta elucidates, a representation of Śiva-liṅga:

तस्य तादृश एव शिवलिङ्गाकृतिः पिण्डीबन्धः ।

For Nandin, it is Paṭṭasa, the weapon which he holds in his hand, that is shown as the Piṇḍī. For Devī, it is her mount the Lion; Garuḍa for Viṣṇu; Lotus for Brahman; the elephant Airāvata for

Indra ; the Fish for Cupid ; the Peacock for Kumāra and so on. In this context, Abhinavagupta explains that Piṇḍī is so-called because of the limbs forming themselves by bending etc. into different shapes (GOS. Ist edn. p. 170). The entry of women-dancers is taken up again after a few verses devoted to the setting of the orchestra (śls. 286 ff.). Here again the women-dancers are said to display the Piṇḍī-bandhas. It is at this place that Bharata speaks (śl. 295 ff) of four varieties of Piṇḍīs.

पिण्डीनां विधयश्चैव चत्वारः संप्रकीर्तिताः ॥
पिण्डी शृङ्खलिका चैव लतावन्धोऽथ भेद्यकः ।
पिण्डीवन्धस्तु पिण्डत्वाद् गुल्मः (गुम्फः) शृङ्खलिका भवेत् ॥
जालोपनद्धा च लता सनृत्तो भेद्यकः स्मृतः ।

Piṇḍa is a formation by two dancers ; Gulma or Śṛṅkbalikā, chain, is formed by three ; Latā, creeper, is by four ; Bhedyaka, obviously by more. Abhinavagupta explains further that the combinations may be homogeneous or heterogeneous ; i.e. in the first, in the combination of two, the two dancers might form a pattern in which both of them hang like two lotuses from one stalk ; this is homogeneous, *sajātīya*. When one of them poses like a swan and another hangs from her like a lotus stalk, the two are not in uniform pose and hence this is *vijātīya*. The text in the printed GOS. edn. (Ist as well as IInd) is incorrect and is given here with some possible corrections :

नर्तकीयोज्यः परस्परसम्बन्ध एव पिण्डीवन्धः, सजातीयो वा एकनालाववद्धकमलयुगलवत्, विजातीयो वा हंसवदनपरिगृहीतनालनलिनवत् । गुल्मः शृङ्खलिकाशब्दवाच्यः नर्तकीत्रयप्रयोज्यस्तु । ततोऽपि वैचित्र्यसहिष्णुत्वात् विचित्रतां गच्छत् सजातीयविजातीयात्मा लतावन्धश्चतुष्टयप्रयोज्यस्तु... ।

Some writers understood these varieties in a slightly different manner, Piṇḍī itself being taken by them as Gulma, cluster, the others being Śṛṅkhalikā, Latā and Bhedyaka. See Śāradātanaya who says in his *Bhāvaprakāśa* (GOS. p. 246).

अपरैर्नृत्तभेदास्तु गुल्मशृङ्खलिकालताः ।
भेद्यकश्चेति चत्वारः—
पिण्डीबन्धश्च गुल्मश्च पर्यायाविति केचन ।

A clearer description of these is given by Śāradātanaya when he says that in Gulma the dancers come together, in Śṛṅkhalā they join their hands together and dance in a row like a chain, in Latā their bodies intertwine and in Bhedyaka, one is steadfast while outside his or her figure, others dance in a group.

गुल्म: सम्भूय यन्नृत्तं श्रृङ्खलान्योन्यबन्धनी ।
परस्पराङ्गवेष्टेन यन्नृत्तं सा लता स्मृता ॥
एकैकस्य बहिस्सङ्घात् नृत्तं यत् स च भेद्यकः ।

Gulma is to be done in the slowest tempo; Śṛṅkhalā in a slightly quickened pace; Latā in medium tempo; and Bhedyaka in the fast or fastest. (*N.Ś.* IV. 289-290 ; *Bhāvaprakāśa* p. 246)

These patterns were not achieved without mechanical aids; *yantras*, seats etc., referred to as *yonis*, were employed.

पिण्डीनां विविधा योनिः यन्त्रं भद्रासनं तथा ।
शिक्षायोगस्तथा चैव प्रयोक्तव्यः प्रयोक्तृभिः ॥

N.Ś. IV. 290-1; *Bhā. Pra.* p. 246.

See also pp. 588-9, my *Bhoja's Śṛṅgāra Prakāśa* (1963) section on Nṛtta-Lāsya.

Jāya takes Piṇḍī as defined simply by Piṇḍana; according to him, Gulma or Gumphana goes with Śṛṅkhalā.

तत्र पिण्डी तु पिण्डनात् ।
गुम्फनात् श्रृङ्खला, भेद्यो भेदनात्, जालवल्लता ॥

There are many additional noteworthy particulars mentioned by Jāya : Firstly, Jāya speaks of expert male-dancers also participating in this. He speaks of the dancers' dress too : Saree, shorts, cottonwear on the body, hair in a bunch or plait, or dress according to the region. The third detail spoken of by Jāya is the method of the entry of the dancers : As the instruments are being played, the dancers, executing the same Cārīs, should enter in pairs, from either side. Jāya waxes eloquent over the beauty, youth and alluring qualities of the dancers and in their flashing movements, he

compares them to lighting. Carcarī-songs in diverse Rāgas suited to the season or Deśī songs and the Abhinayas of their meaning by the dancers are also mentioned. They enter and go out and enter again and while dancing, sound the rhythm by snapping their fingers, or by striking each other's palms and form manifold patterns.

This is *Rāsaka* according to Jāya and he compares the dancing ladies to Gopīs, thereby indicating a relation to the Rāsa dance of the Gopīs with Kṛṣṇa. The name Rāsa may be due Rasa or to Rāsa-tāla; according to the *S.R.*, a Sūḍa-song was called Rāsa by reason of its Rāsa-tāla or *Rāsaka* and *Lāsaka* may be doublets, the former being a rhotacism for the latter. It is clear that Jāya fully follows in his description of Rāsaka, Bhoja's description of it in his *Śṛṅgāra Prakāśa*. See my *Bhoja's Śṛṅgāra Prakāśa* (1963) p.56 ; Bhoja's words are more or less reproduced by Jāya; Bhoja also mentions 16, 12 or 8 dancers, Piṇḍī-bandhas etc. Jāya has combined part of Bhoja's description of the next type *Nāṭya Rāsaka* with Rāsaka.

According to Abhinavagupta, Rāsaka employs a variety of rhythms and the number of dancers go up to 64 (*Abhi. Bhā.* GOS. I. p. 183).

Carcarī

According to Bhoja, *Carcarī* is otherwise called *Nāṭya Rāsaka*. By saying at the outset चर्चरीमेतदेवाहुः, Jāya too means that Rāsaka, described just before, itself becomes *Carcarī* when the dancers enter, singing Carcarī songs in Varṇa-tāla or Dvipadī songs, portraying Śṛṅgāra or Vīra Rasa and describing the season (spring) and the patron-King's qualities. The dancing comprises circular movements which is a characteristic of Rāsaka. The description draws clearly on the *Ratnāvalī* and on Bhoja's description in the *Śṛṅgāra Prakāśa*. See my *Bhoja's Śṛṅgāra Prakāśa* (1963), pp. 562-3. Indeed Bhoja's description is very elaborate, and as already pointed out, part of it is joined by Jāya to the description of the main Rāsaka. Of both Rāsaka and Nāṭya Rāsaka alias *Carcarī*, circular movement is essential ; and Carcarī is definitely a spring dance.

मण्डलेन प्रनृत्यन्ति कान्ता वासन्तिकोत्सवे ।

Jāya VII. 99

Nāṭya Rāsaka

While Bhoja, as noted above, would call Carcarī itself Nāṭya Rāsaka, Jāya would give the latter as a further Deśī form different from Rāsaka and Carcarī. The season for this too is Vasanta but Jāya seems to see distinction in the feature that in this, the words of the song are interpreted in *padārtha-abhinaya* style :

चरितं भूपतेर्यत्र पदार्थैरभिनीयते ।

VII. 100.

In Rāsaka however, as Bhoja seems to say, there is to be only a general representation of the theme or the over-all idea, in *vākyārtha-abhinaya* style :

वाक्यस्था विधयो ह्येते............ ।
न पदैरभिधीयन्ते.................... ॥

Śr. Pra. Madras Ms., Vol. II. pp. 425-6

Jāya mentions songs in Hindola Rāga (VII. 100—देशीहिन्दोलगीतिभिः । This feature Śārṅgadeva gives for Carcarī itself, *S.R. IV*. 292-3 रागो हिन्दोलकः etc. See my *Bhoja's Śṛṅgāra Prakāśa* (1963), pp. 566-7.

Daṇḍa Rāsaka

The next dance described by Jāya in this Rāsaka-series is *Daṇḍa Rāsaka*, i.e. the same as described above, but done with short sticks in the hands which the dancers strike to keep the rhythm. It is the same as the *Kōl-āṭṭam* of the Tamil region. Jāya devotes seven verses to it and Pārśvadeva a few more lines.

The sticks or Daṇḍas used are short, coloured ones made of wood of Arjuna or other trees ; or adds Jāya, instead of two Daṇḍas, a fly-whisk (Cāmara) or a dagger along with one stick, according to the regional practice, could be held in the two hands.

अथ वा दण्डचामरे ।
क्षुरिकादण्डकौ यद्वा तत्तद्देशीयभङ्गिभिः ॥

VII. 104.

The movements are to keep to the instruments and their rhythms and should involve those to the right and left as also circular ones with sticks brought together at specific points in the course of the rhythmic movements. Pārśvadeva adds the names of a number of Tāla-instruments that are used in it, cymbals, bells (big and small), paṭaha, huḍukkā, mṛdanga and karaṭā.

On the mode of entry, Jāya says that eight of the dancers may first enter; and gradually, by the addition of batches of four, the number may go to sixty-four, formed into two rows. Pārśvadeva however, starts with two at the first entry, these being augmented by pairs one after another, till eight pairs are formed in two rows facing each other or with their backs to each other. *S.S.S.*, TSS., pp. 24-5. see my *Bhoja's Śṛṅgāra Prakāśa*, pp. 564-5.

Śivapriya

As its name shows, the *Śivapriya*, found also in Kumbhakarṇa in the same terms as in Jāya, is a Śaivite dance, done by Śiva-devotees during Śiva-festivals. Trumpets, drums, cymbals, particularly the *Kirikiṭi* are played in it. The *kirikiṭi* is mentioned also as *Kirikiṭṭaka* and *Śukti-vādya* and described by Śārṅgadeva (*S.R.* VI. 1198-1200). It is a large metal shell, three inches broad and two and a half cubits long, looking on the whole like a serpent; in its hollow, it is uneven, being marked by lines or furrows and a horn-like piece, *Koṇa*, is rubbed to produce rhythmic sounds. Jāya says that these Kirikiṭi instruments, looking like serpents with spread-out hoods, are held by the dancers on one hand, with the playing Koṇas on the other. The dancers are dressed like Śiva-devotees with holy ash and *Rudrākṣas* all over the body and comprise men and women. The songs are on Śiva and the movements are in two rows facing each other or in a circle.

कांस्येन घटितान् यद्वा लोहेन फणिनः करैः ।
वामैः वामेतरैः कोणान् बिभ्राणास्तन्मयानपि ॥
स्फुरत्किरिकिटीकारं वादयन्तो लयानुगम् ।

VII. 108-9.

Cintu (Cindu)

The next Deśī form in Jāya, *Cindu Nṛtta*, is found described in other works like *Saṅgītacintāmaṇi* of Vema, which draws upon Jāya, the *Saṅgītadarpaṇa* of Dāmodara and the *Saṅgītamuktāvalī* of Devaṇa. It is a South Indian mode, Ciṅdu being a song-type in a Dravidian language.

श्रव्यैर्द्रविडदेशीयैः कलसैस्तत्काकुरीतिभिः ।
गीतार्थाभिनयोपेतैः द्विपदैश्चिन्तुसंज्ञकैः ॥

* * *

चिन्तुनृत्तमिति प्रोक्तमिदं द्रविडवल्लभम ॥

VII. 114. 116.

Apart from the song and instruments, a noteworthy characteristic of Cindu is the rhythmic swayings by the dancing women of their breasts, arms and hips, which as noted above, is the Deśī Lāsyāṅga called *Kittu*.

प्रयोगैश्चापि तैः कित्तुप्रचुरैस्सुलयैर्मुहुः ।

The description in the *Saṅgītadāmodara*, beside mentioning the chief detail of Cindu-songs in Dravidian language, speaks of the dancers carrying tridents, Triśūla, in their hands and of the dance itself being of two main kinds, *Viḍacindu* and *Kālacārī* (p. 222. Tanjore Sarasvatī Mahal edn.). The *Saṅgītamuktāvalī* of Devaṇa, a South Indian work, familiar with Telugu-Tamil areas (Tanjore manuscript p. 113) gives Telugu or Tamil as the language of the song and devotes some detailed attention to the song and the rhythmic crescendo, the *Kalāsa*, to be danced here.

The *Cindu* was being practised till very recently in Āndhra deśa by village communities as part of the festivals (Jātrā) of village deities. Processions were taken out with Paṭaha or Tomtom (called Tambaṭṭa) and the singing of Cindu-songs. It was not unusual for some communities to use the Cindu dance and song as an offensive against another local community by making them the subject of the Cindu songs, couch the songs in obscene terms and take out effigies of that community as part of the procession. Local riot and legal action resulting from Cindu used to be reported in the Press.[1]

1. On 8th January 1935, there were in Kurnool and Cuddappah Districts riots caused by Cindu dance and suits in Munsiff's Court against its performance and these were reported in the Hindu of August 16, 1935.

Kanduka Nṛtta

The next dance described by Jāya is playing with the ball, systematised into a dance. Kanduka-khelana is an old pastime which is featured in Act II of the Svapnavāsavadatta; from the Tamil Bṛhatkathā, we learn that it figured much in the stories of Udayana's love-marriages.

As an elaborate dance, it is described in chapter VI of the Daśakumāracarita, in the story of Princess Kandukāvatī, an expert in the dance with the ball as her name signifies. The Kanduka-nṛtya is done by this Princess on the day of the Kṛttikā each month to propitiate Goddess Vindhyavāsinī. Such was the command of the Goddess by whose grace she was born to King Tungadhanvan of the Suṁha Country that till she got her appointed bridegroom, she should perform this Kanduka-nṛtya every Kṛttikā in Her shrine. According to Daṇḍin's description, this was danced on a platform and beating the ball and catching it, the Princess executed steps in different rhythms and patterns, starting with medium-slow tempo, then quickening her pace, and then with quick forward and backward movements called *cūrṇapada*. In explainiag cūrṇa-pada, it is interesting to note that the commentary *Padacandrikā* quotes a treatise called *Kanduka-tantra* on the art of playing with ball. In the beating of the ball, Daṇḍin refers to soft and violent strokes, *mṛdu and amṛdu prahāras*, and as the ball bumped up on the sides or straight in front, the Princess dexterously used either hand in dealing with it. A further technical element introduced by Daṇḍin at this stage is that after striking it severely and allowing it to go high, the dancer did *Gīta-mārga*, which, from its name, seems to mean that in the time taken by the ball to touch the ground again and come up, the dancer did some singing. But the commentator says that Gīta-mārga is taking ten steppings: 'दशपदचङ्क्रमणं गीतमार्गं विदुः' इति कन्दुकतन्त्रे। We may assume that this taking of ten steps was done, not mutely but with a bit of singing.

The ball was sent up in every direction and while sending it, she moved about in a variety of poses of legs and hands, Karaṇas, which were sweet to see (करणमधुरं विहरन्ती). Because of the speed at which the ball was being hit on all sides, she had to spin fast, round and round, executing Maṇḍalas, appearing to create round her a cage. Other technical terms used

for her movements are *Pañcabindu-prasṛta* and *Gomūtrikā* ; the latter, also called, according to the gloss, *Śātahrada* or the lighting movement, is a wavy gait, but the former is obscure. There is frequent bending of the body up and down (*avanamanonnamana*) and the display does not come to an end before the Princess executes still further intricate playing, using more than one ball.

The variety of movements found in Daṇḍin's description is seen also in that of Jāya who speaks, in Kanduka Nṛtta, of the movements in designs of lotus, wavy line (gomūtrikā), snake and wheel, to the accompaniment of the appropriate rhythms on the instruments. The accompaniment, Jāya says, may also be provided by songs, used in other forms of Deśī-dance. Jāya describes the Kanduka Nṛtta as a group dance having several ladies. The balls, he says, might be of metal or wood with small round metal pieces inside to make them resonant during play. The employment of several dancers is to have the ball bandied about among them. The throwing and the catching of the ball involve movements and while moving, the Cārīs, Gatis and the Lāsyāṅgas are to be displayed and it is this that lifts up the game with the ball into a dance.

Bhāṇḍika Nṛtta

This is the dance of clowns, Bhaṇḍas, who shout and cry and make all sorts of noises of birds, and animals, ass, dog etc., and execute movements imitative of the lame, the stunted and children, and animals like monkeys[1]. They indulge in undignified words and acts, dwarf their limbs in their movements and themselves laugh. As the instruments are played, they keep the rhythm by uttering the rhythm-syllables by mouth or by clap of palms. This dance is intended to be comic and divert the King when he feels dull.

Ghaṭisa-strī Nṛtta

The name of the next Deśī dance described by Jāya is not clear. In the text it is found as *Ghaṭisanī* and in the colophon *Ghaṭisi-śrī*. As I have explained in the footnote on p. 224, Ghaṭisa or Ghaṭasa or Ghaḍasa is a variety of the instrument Huḍukkā2 which is prominently played in this dance, as the very opening lines of its description show. *Ghaṭisinī* or *Ghaṭisi-strī* may then mean the

1. For another description of such imitations, see P. Somanātha's pp. 23, 24 above, Introduction.

2. For a detailed description of this drum see *S.R.* IV. 1087-90.

woman with the Ghaṭisa ; if it is so, Ghaṭisi-*śrī* may be a corruption for Ghaṭisi-*strī*.

This woman, who is the dancer here, is a Caṇḍālī and a sweet-voiced singer, reciting songs of philosophical import, Caryā-padas. The subject of the songs is the God of the hunters, Śiva in the form of a Kirāta. She herself carries on her shoulder the Huḍukkā on which she keeps playing and is surrounded by singers, male and female, flutists, drummer and beater of cymbals and the drum called Karatāl. The dance-movements here should be soft and graceful. While this is mainly a lady's dance, a male may also perform it.

Cāraṇa Nṛtta

This is a dance-mode from Gujarat, which men and women of the ministrel class do. The main characteristic is the circular movement, *Maṇḍalāvṛtti* ; women throw over their heads the ends of their garments, like a veil ; the characteristic song of this dance is *Dohaka*, derived from Dodhaka metre and because of this, as I have mentioned in the footnote on p. 225, Kumbhakarṇa calls this dance Dohaka-nṛtta. There is instrumention, recitation of jatis or bols by mouth, and among movements, besides the group going in a circle there is to be also individual Bhramarīs, along with hand-movements ; steppings are to be forceful, though on the whole the style should be *lalitoddhata*, partly soft and partly forceful.

This dance seems to have been described also in a work called *Vāmadevīya* for we find in Lakṣmīdhara's *Śrutirañjanī* commentary on the Gīta-govinda the following quotation :

चारणनृत्यलक्षणं तु वामदेवीये—

डद्य(द्ध ?)ता वाद्यचक्रेषु (-वक्त्रेषु) हाहाहुङ्कारभाषिते ।

p. 9. Tanjore ms.

Without dealing separately with a dance-form called Cāraṇa-nṛtta, *S.R.* describes a Cāraṇa (VII. 1329) as an adept in music, in Kiṅkiṇī-vādana and associated with Vikaṭa-nartakas.

1. See *S.R.* VI. 1078-1085.

Bahurūpa

This dance is described in several works. As noted on p.225. fn., the Saṅgītamakaranda, the Saṅgītasāra, the Saṅgītakaumudī, the Saṅgītanārāyaṇa and the Saṅgītadāmodara speak of it. This is also surviving to this day in some form in certain parts of India.

According to Jāya's description, it derives its name from the fact that it is the representation of a variety of characters of the world. It is thus a form of popular drama. The dress of each character-type, the acts and speeches appropriate to each, and indeed the imitation of the language of each, endow it with its realism. The main Bahurūpa-player is to be a quick-change artiste, versatile, and capable of speaking different languages; he is to be assisted by others, men and women. Jāya says in the end that Bahurūpa troupes are prone to present lower types involving unbecoming actions and speeches and disapproves of such lower varieties.

For Somanātha's reference to it, see above pp. 20, 22, Introduction.

In all the works produced in eastern India, the Bahurūpa is described in a single brief verse as a variety of Tāṇḍava dance, which seems to be too wide of the mark. Such is the case with the Saṅgītadāmodara[1], the Nāṭyamanoramā[2] and the Saṅgītasārasaṁgraha,[3] where the Sāṅgītakaumudī and Saṅgītasāra are quoted.

In South India, particularly in Āndhra and Tamil regions, what survives as *Pahal Veṣam* or *Pagaṭi Veṣamu* corresponds to Bahurūpa. The name means Day-time Impersonation, and it consists of a single gifted actor or a pair of them, with a woman, coming to a town or village, dressing themselves each day as a particular type of character, going round the village or town enacting an episode depicting that character and after a series of such representations, going to another village or town. I have seen very effective portrayals, from the points of view of dress, speech and action, of this daylight play.

1. See p. 69, Calcutta Sanskrit College edn.
2. P. 61, Orissa Sāhitya Academy edn.
3. Svāmi Prajñānānanda's edn. pp.66-7.

Kollāṭa Nartana

This is an acrobatic dance consisting of walking on a high rope, poising, swinging or wheeling round on a high pole, escaping unhurt through sharp swords brandished about, lifting heavy weights and executing high jumps. These feats are accompanied by a large variety of drums, trumpets and cymbals.

Śārṅgadeva does not describe separately a dance called Kollāṭa, but he describes a Kolhāṭika as such with more or less the same details as seen in Jāya's work,—as one capable of weight-lifting, adept in pirouette and other movements, in walking on rope, in dancing with knives and in moving through an array of swords. (VII. 1330-1).

These acrobatic dances with swords etc. used to be exhibited till recently in the South, by adepts in it on the Vijayadaśamī day at the end of Dasarah ; the dance on pole and rope used to be done by a class of fallen people called Ḍombas whose historical association with music and dance is known from literary references and the Uparūpaka variety called Ḍombī[1]. A band of them, women and children, with ropes, poles, and their drums used to roam about, and set up at the street-end their posts for roap-walking and perform all the feats mentioned above. In Tamil, they are referred to as Domban-kūttāḍis, Domb dancers and acrobats.

With this Jāya's description of Deśī dances is finished.

SOME GENERAL SUBJECTS

The remaining part of Ch. VII of the *N.R.* is devoted to the description of the dance-master *Nartaka* (165-71), of the leader of the instrument-group and the one next to him, *Mukharī* and *Pratimukharī* (172-8), of the instrumentalists as a group, *Bṛnda* (180-2) and the leader of the vocalists, *Mukhyagāyaka* (182-8); while speaking of the last, Jāya says that, endowed with all the qualities and equipment of the chief male vocalist, there should be a lady singer too, as the lady's voice has a natural sweetness of its own. After setting forth the qualities which the vocal group (gāyaka-bṛnda) should possess (189-91), Jāya says that the vocal group may even consist entirely of women.[2]

1. See my *Bhoja's Śṛṅgāra Prakāśa* (1963) p. 568.
2. This is repeated in the next chapter (VIII. 53),

The orchestra or music accompaniment is described further under the heading *Samudāya* (ensemble), referred to also as *Sampradāya*, the tradition or practice as handed down or as prevalent among the artistes (193). The largest ensemble, called *Uttamottama* consisted of 84 members; 64 constituted the *Uttama*; 32, the *Madhyama*; 24, the *Avara*, 16, the *Kaniṣṭha* (194-5). Any group numbering more than the first, 84, becomes too loud for the stage, a *Kolāhala*, and should be used only in festivals and processions (196).

The Uttamottama of 84 is thus made up; Mukharī and Pratimukharī 2; Mṛdaṅga-players 32; Huḍukkā-players 4; players on Deśī-paṭaha 2; Karaṭā-players 2; time-keepers 2; those with cymbals 8; flutists 2; Otukāras[1] 4; Conch-blowers 2; Kāhala-blowers 4; chief women-singers 4; supporting women-singers 16 (197-201). These numbers are less and less for the smaller ensembles (201-211).

The Theatre

With the Theatre, Jāya's text comes back to Bharata and the text of the *N.Ś.* Ch. II on the three types of play-houses is followed by Jāya. I have dealt with this subject[2] already and here attention need be drawn only to the noteworthy points in Jāya's treatment. On the three houses, their names, shape, demensions, the three sizes, large, middling and small, the comparative merits and defects of these and the preference for the middle size, - on all these Jāya reproduces Bharata. See Notes for the detailed correspondence between the two texts. An important point to which I have drawn attention in the footnotes on p. 238 relates to the Raṅgaśīrṣa (verse 219). There is a controversy among scholars as to there having been two separate parts of the Stage called Raṅgapīṭha and Raṅgaśīrṣa. I have been expounding the view that there were two such parts. It may be noted in this connection that Jāya mentions only the Raṅgaśīrṣa. For dances in which large numbers have to participate like the Rāsaka, Jāya desires a Stage with a larger dimension for the Rangaśīrṣa. A measurement of 8 cubits is provided as the distance between the Raṅgaśīrṣa and the chief spectator, the King (220) and

1. On the meaning of this, see Notes.

2. On these three types, see my articles on *Theatre-Architecture in Ancient India, Triveni* IV. 6, Nov-Dec. 1931; V. 4. Jan-Feb. 1933; and pp. 156-161 in *Theatre of the Hindus*, Susil Gupta, Calcutta.

a storey hidden with curtains (224) is also mentioned, evidently for such of the ladies of the Court as are not to be seen in public; for later, in the next chapter (VIII. 15), Jāya says that according to some, the Queen is to sit on the left next to the King but according to the learned authorities, she should not be seen in public. The rest of the account of the Theatre is taken up by the furnishing and decoration.

The chapter ends with an enumeration of the qualities and qualifications of the *Sabhāpati* and *Sabhyas*, the King or the patron and the audience. Regarding these, Jāya sets forth the same high standards laid down by earlier authorities. The next, the final chapter specifies in detail the seating arrangements for the various members of the Court and adds a large number of further interesting details about the furnishing of the hall from the point of view of beauty and auspiciousness. Attention is invited to the footnotes there, as well as the Notes at the end, in which I have explained some of the more noteworthy points here regarding persons or seats or modes of dress and make-up. The positions of the different members of the orchestra and where each should sit on the stage are then given (48 ff).

In the description that follows, two details are to be noted from the point of view of the Stage. One: According to Jāya, it appears that before the actual dance starts the danseuse stands on a raised platform on the stage, obviously at the centre, at the back; this elevated place is given two cubits breadth and one cubit height (śls. 67-8) and the danseuse is said to shine from here like a celestial damsel from a *Vimāna*. This raised platform is said to have four pillars with a canopy above. It cannot be definitely stated whether this was used by the danseuse as an actual dancing platform on the stage-floor or merely an elevation where she stood before the dance started and from which she got down to the ground below for the actual dance. The latter seems likely as the dimensions of this platform are too small for actual dance and the imagery of a celestial damsel in the *Vimāna* suggests a mere resting place from which she descended to the stage proper for the dance, (*Raṅga-avataraṇa)*. Another: the curtains. In front of the danseuse thus standing, there are to be three curtains, or sometimes more according to one's fancy. These curtains should be richly embroidered and are to be eight cubits by four in dimensions. They are to be

held at their ends by pairs of beautiful ladies, i.e. just as they are held in Kathakali and other surviving forms of traditional dance-drama. These three or more curtains held in front of the danseuse are to be removed one by one at different stages of the preliminary music; the first one goes just before the Puṣpāñjali or 'offer of flowers'. The third or last of the curtains seems to be specified as a transparent one, through which the danseuse could be seen, 'like Lakṣmī appearing out of the milky ocean.' (śls. 72-76).

The dress which the danseuse puts on is of interest, as today one is often asked about this and there are experimentations as to the most suitable wear for Bharata Nāṭya. In the course of his long and high-flown description of the danseuse and her make-up (śls. 34-37), Jāya specifically mentions her dress. She is to wear a close *Ardhoruka*, or half-drawer which is twice mentioned (śls. 43, 47). In the first mention, it is said that the thighs are to be seen for the correctness of the poses in Cārīs, Karaṇas etc. and for this purpose, the danseuse should wear an *Ardhoruka* and over and above that a transparent apparel (śls. 43-4). The close pyjama and the sari tied over it upto a little below the knees, providing for some clear view of leg-poses, which later developed as the traditional costume of the nautch dancers, thus go to the older *Ardhoruka* and transparent wear over it. The dance-sculptures also show a dress like this. Going further back, it may be recalled that in Kālidāsa's Mālavikāgnimitra, the poet makes the judge Paṇḍita Kauśikī say that the limbs should be seen as to their correct poses and positions and the dancers might appear in dress suitable to this requirement.

सर्वाङ्गसौष्ठवाभिव्यक्तये विरलनेपथ्ययोः पात्रयोः प्रवेशोऽस्तु । Act I.

Jāya adds that pearl-garlands and other ornaments which are not closely attached to the limbs should not be used much (śl. 47), as these would interfere with the free movement of the limbs.

Kharvatā

As I have stressed elsewhere[1], one of the basic essentials of dance which should not be neglected during training is the lowering of the body a little at the hip so as to make the slightly bent

1. See my paper on Bharata Nāṭya in the Dance Seminar of the Sangeet Natak Akademi, Delhi.

thighs form a rhombus. In South Indian dance parlance, it is referred to in Tamil as *maṇḍi*. This is the characteristic stance which we find in all the dance sculptures and it is on this pose as the base that other movements are set forth in texts and executed by artistes. This lowering, the resultant pose of which adds its own beauty to all other poses, is referred to by Jāya as *Kharvatā*. First Jāya emphasises its along with *Sauṣṭhava* and as forming part of it. Ch. III, verse, 97-101. The extent to which the Kharvatā should be, is given by Jāya as 4, 8 or 12 inches (verse 101). Later in Ch. VI verses 123-5, when describing the Deśī Lāsyāṅgas or the points of excellence in the performance of the dance, Jāya again speaks of this Kharvatā, this time also as part of the first requisite Sauṣṭhava. He adds here (verse 125) that the option of 4, 8 or 12 aṅgulas for the lowering is mentioned to take into account the divergent regional practices, but any further lowering beyond this 12 will spoil the beauty of the art.

अतः परं तु खर्वत्वं परं नृत्ये न शोभते ।

The *Saṅgītamuktāvalī* of Devaṇa calls this *Tuṅga-namra* and the Tamil dance text *Bharatasaṁgraha* of Aramvalattanār[1] says that in this lowering, the distance measured between the nose and the navel should be the distance in between the two bent knees.

Rahasya

or the teacher's last words of instruction to the danseuse-pupil.

At the end of the section of the training of the danseuse, Jāya has a few verses (VII. 14-20) emphasising the most essential things which give to the dance its life, so to say, and form the secret of the success or beauty of the performance. Jāya says that when the course of training in music, instruments and dance has been gone through and the danseuse has attained mastery over them, the teacher shall impart to her what cannot be learnt by mere exercises or practices. Firstly, the music and its shades are to be underlined by the limbs (aṅgas) by appropriate sways and movements of the limbs; the feelings are to be depicted by the looks or eyes; the actual meanings are to be shown by gestures of the hand and the

1. Edn., Annamalai University, 1954.

rhythm-syllables by the feet. This is more compactly put in the well-known dictum in the *Abhinayadarpaṇa* that the song should be sustained by the throat; the ideas are to be shown by the hands and the feelings by the eyes; and the rhythm is to be kept by the feet.

कण्ठेनालम्बयेद्गीतं हस्तेनार्थं प्रदर्शयेत् ।
चक्षुर्भ्यां दर्शयेद् भावं पादाभ्यां तालमाचरेत् ॥

The second point in Jāya is not quite clear, owing to the unsatisfactory text; but it seems to stress that the instruments should accord with the song, the song with the elements of the dance, the feet and hands, and the whole dance should be a concerted display of all these three, instrumentation, song and dance.

The third point is that to infuse life into her performance and to get a sense of living through the feeling of the songs which are interpreted in gestures, the danseuse should imagine or see in the patron or King in front the lover whom she is addressing with the song and *abhinaya*.

The fourth point is that as a capable artist, the danseuse should watch as she goes on with her performance, what element in the dance the audience likes and concentrate on that and display that more and more.

The fifth point is that when expounding a song through *abhinaya*, the danseuse should bear in mind that the eye, the mind and finally the Bhāvas and Rasas successively follow the hands which show the ideas or *padārthas*. This is more clearly stated in the well-known verse in the *Abhinayadarpaṇa*: Where the hand is, there follows the eye; where the eye goes, there the mind follows; where the mind is, there the Bhāva and Rasa are:

यतो हस्तस्ततो दृष्टिः यतो दृष्टिस्ततो मनः ।
यतो मनस्ततो भावः यतो भावस्ततो रसः ॥

The Disposition of the Orchestra (VIII. 48-52)

On the right of the danseuse, the *Mukharī*1 is to sit in the foreground. On his left are to be the players on the Mṛdaṅga-drum, as also next to them the other players on Huḍukkā, Conch, Deśīpaṭaha and Karaṭā; next to them the blowers of Kāhala and beaters of cymbals. At their back is to be the Pratimukharī and his supporting musicians are to be on the left. At the back of the danseuse are to be the two chief lady singers; and on either side of them, those with cymbals and the supporting lady singers.

The Recital and its beginning (VIII. 54-76)

First, the flutist intones in the middle octave the Aṁśa note of the Rāga to be sung and the instruments get tuned to this. Then when the musical sound, *nāda*, fills the atmosphere, the drummers play 'Samhasta' (VII. 22-3); the deep sound which comes from all the instruments, like that of a rumbling cloud, is for the sake of removing impediments on the stage and securing auspiciousness and prosperity for the patron. This is perhaps the same as the *Māyurī Mārjanā*, resembling the rumbling of the cloud, described by Kālidasa as a prelude to Mālavikā's dance (I. 21). It is called 'Samhasta' here, as according to Jāya, both the hands simultaneously strike the faces of the drum vigorously. This is to be followed by a series of playing on the instruments compositions intended for them, *Vādya-prabandhas*, 'Jodani' on the Hudukka-drum, etc.; and then other drums join one after the other (VIII. 57). The playing slowly waxes into greater elaboration and starting softly, it grows in volume and vigour. Then 'Praharaṇa', another Vādya-prabandha, is played. As all this is pure instrumentation, without any vocal music, all this is called *Śuṣkavādya*.

All this time, in the Stage, under a canopy on four stands, on a small elevation, the danseuse is standing, behind the curtains held by girls. At verse 76 there is an unindicated gap and the actual beginning of the dance proper is lost. The text, as it follows here, goes abruptly to the honouring of the dancer and others which comes at the end of the performance.

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1. The leader of the drum-group. According to *S.R.*, the drummers in the orchestra are of four kinds, Vādaka, *Mukharī*, Pratimukharī and Gītānuga. VI. 1039-1064.

The gap can be covered up in a way, by the earlier description of the *Paddhati* or the proper way of learning (Śikṣā) and of the beginning of the recital in Ch. VII. śl. 21 ff. the *Śuddha* and *Vicitra Paddhatis*. According to that context, after the preliminary instrumental music, the danseuse enters, with '*Saṁdaṁśa-hasta*' and '*Samapāda*'. Then her left leg should do the *Nikuṭṭaka* action, pressing the toes and lifting the heal, as for striking the ground with it.

Then follow alternating each other, instrumentation, singing and the recitation of rhythm-syllables. The Tālas are varied and in the *Citra-paddhati*, the style which has greater variations as contrasted with the *Śuddha-paddhati* or the simple style, the danseuse dances for the rhythmic-syllables (*vādyākṣaras*) played on the instruments.

Apart from the two styles of opening the dance-recital and starting on the first piece of actual dance, the *Śuddha* and *Citra Paddhatis* mentioned above, Jāya sets forth a *Deśī-paddhati* too (VII 69-76). In this, after the instruments of the orchestra have been mutually tuned properly and *Samahasta* has been played, *Yati* and *Praharaṇa*, two *Tāla* - compositions, are to be played ; and after this, the danseuse is to make the flower-offering, the *Puṣpāñjali*. This Puṣpāñjali corresponds to the opening item called *Alārippu* in the South Indian dance-recital. This is followed by some more instrumental compositions, Rigavaṇi (Rigoṇi in *S. R.*), Tuṇḍuka (Tuḍuka or Tuṇḍaka in *S. R.*), Yati and Praharaṇa. Sometimes, immediately after Rigo(gho)ṇi, Kavita, Uṭṭavaṇi etc. may be played ; Kavita is the old name of what came to be called later Kavitva and continues today under the name *Śabda*. This sequence of instrumental playing of Tāla and Vādya compositions is called *Puṭila* or *Kuṭila*[1] by some, and as the *Puṣpāñjali* is to be done with this, it is also called by some (i.e. Pārśvadeva pp. 52, 55) by the name *Puśpāñjali* itself. This style is followed particularly in the dance-display called *Prekkhaṇa* or *Prekṣaṇa*. In this dance, to the accompaniment of the different Tāla compositions played on instruments and mentioned above, the danseuse dances with Utpluti-Karaṇas, Bhramarīs, Cārīs and Maṇḍalas — (VII. 78-79).

1. Śārṅgadeva uses the form Kuṭila ; in Jāya's ms., it is found as Puṭila, but in Tulaja's quotation from Jāya it is found as Kuṭila.

The Chief Court-dancer

The Chief Court-dancer was a highly respected person. In VIII. 41, Jāya says that she comes to the hall on a gilded palanquin attended by women who carry parasol, fly-whisks etc.

The King's Entry

As the King or patron enters the hall, ladies with auspicious lamps inside golden vessels in their hands, receive him with songs; and then with instrumental music playing Tāla-prabandhas, *Yati*, *Praharaṇa* etc., and soft dance, they wave the lights before him; and then the King enters into the dance-hall proper (VIII. 7-11).

JAYA'S POETRY

All through the work, Jāya shows himself as an accomplished writer. His mastery of language, capacity to work in easy and sustained Śleṣas and powers of description are evident. For elaborate and successful Śleṣas, the verses which introduce or close the topics of Cārīs (III. I, 68), Karaṇas (IV. 1, 243) and Aṅgahāras (IV. 254) could be cited. Verse 83,p. 255 at the end may also be seen. His ability to describe concepts graphically is seen best in his presentation of the Deśī Lāsyāṅgas (VI. 117-173). High-flown poetic description could be seen in the last two chapters where Jāya eloquently portrays the *Pātra*, the danseuse and her endowments and describes her dress, the dancing hall, the curtains, the entry of the King and the entry of the danseuse.

EVALUATION OF JĀYA'S CONTRIBUTION

In the different contexts in the Introduction, the importance and value of Jāya's work have been shown. Attention has been drawn to his genius in understanding and interpreting Bharata; it has also been shown how Jāya's work is useful for the textual criticism of Bharata, Jāya even reading lines not commented upon by Abhinavagupta (p. 155; see fn.). In incorporating post-Bharata material, his liberal attitude is in evidence. His thorough knowledge of Abinavagupta and the help his text affords in construing passages in the *Abhinava-bhāratī* and in restoring its corrupt lines have been shown. How much we owe to Jāya for our knowledge of the traditions of Kīrtidhara and Taṇḍu has been particularly expatiated upon in the Introduction. The light which Jāya's treatment throws especially on

the Karaṇas in sculpture and the problem of correlating them with texts has been brought out in a very detailed manner. The most significant part of Jāya's contribution lies in the Deśī, the Deśī Lāsyāṅgas and the description of different forms of Deśī dances, on all of which, in the absence of earlier texts, Jāya's work, along with that of Pārśvadeva, forms the most valuable source of information. In this respect, the work of Jāya is more important than that of Śārṅgadeva who gives only a few Deśī forms and adds only a few Deśī-items under Cārīs, Sthānas and Lāsyāṅgas. Both in the Mārga and the Deśī sections, the usefulness of Jāya's text for tracing back a current practice in respect of a *hasta* or a pose or a dance mode or sequence has been pointed out more than once. In the whole field of dance, there is no doubt that Jāya's *Nṛtta-ratnāvalī* is one of the foremost treatises, whose publication has enlarged the knowledge of the subject and reduced considerably the obscurity in several aspects of this difficult art and its not altogether well-understood history and evolution.

ADDENDA TO INTRODUCTION

P. 1, para 3, description of Ms. B : As pointed out in the footnotes on pp. 140, 144, Ms. B. has, instead of a part of the text dealing with the subject of the context, viz. Aṅgahāras, a portion from another Nāṭya text, which I have identified as the Saṅgīta-sudhākara of Haripāla.

P. 5, para marked 1, the Abhilaṣitārthacintāmaṇi or Mānasollāsa of King Someśvara. The portion of this work containing the music and dance sections has since been printed in GOS. 138.

Pp. 5-6, para marked 3, Nṛtyaratnakośa of Kumbhakarṇa. Part of this section of Kumbhakarṇa's work has since been printed by the Rājasthān Purātattvānveṣaṇa Mandir, Jaipur (now at Jodhpur). Serial publication No. 24, 1957.

Pp. 15-16, Kolani Rudradeva's work, Ślokavārttikavyākhyāna or Rājarudrīya, in Pāṇinīya grammar : With this may be compared a work called Pāṇinīyavyākarṇaprapañcavṛtti, preserved in a ms. in the Chandrashamsher collection in the Bodleian Library, Oxford (d. 233). The author of this work is also mentioned as Rudra and his patron also as King Pratāparudra. The colophon in this work runs:

(इति) पाणिनीयव्याकरणप्रपञ्चवृत्तौ श्रीमहाराजाधिराजप्रतापरुद्रगुरोः प्रतापाङ्कस्य रुद्रपण्डितस्य कृतौ पञ्चमस्याध्यायस्य चतुर्थः पादः ।

P. 19, para 1, epigraphic evidence on dance in the Kākatīya period. To the inscriptions cited here may be added the Malkapuram stone pillar inscription of Kākatīya Rudrāmbā, which mentions the gift of a village Mandara (Mandaḍa) to Golaki Viśvesvaraśambhu, by his royal pupil, endearingly referred to as his son, King Gaṇapati. This epigraph describes in detail the endowments and arrangements made by Viśveśvaraśambhu at Velaṅgipūḍi, gifted to him by Gaṇapati's daugter Rudrāmbā. Provision was here made for a Śiva temple, a Śuddhaśaiva Maṭha, an Agrahāra of 60 Drāviḍa Brāhmans, students, scholars etc. including 10 danseuses, 2 Mukharīs or chief drum-masters, 8 Maddala-vādakas, *an artiste from Kashmir*, 14 songstresses, 6 Karaḍā (ṭā)-vādakas etc. These last, the musicians and dancers, were attached to the Śiva temple mentioned above called Viśveśvaradeva after the teacher-founder (MER. 1917, p. 124 ff.).

श्रीविश्वेश्वरदेवस्य नर्तक्यो दशसंख्यया ।
मुखरीद्वयसंयुक्ता अष्टौ मद्दलवादकाः ॥

* * *

एकः काश्मीरदेशीयः गायिन्य(श्च) चतुर्दश ।
करडावादनाद्येषु कृत्येषु रससंख्यया ॥

The mention of an artiste from Kashmir is to be noted.

P. 30, para 3, dance in the Vijayanagar period: Add here epigraphical evidences, Madras 558 of 1915 of A.D. 1514-15, Epi. Car. X. Sd. 100, XII. Gb. 29, mentioning land grants to Naṭṭuvas and Bommalāṭṭam players.

P. 96. Karaṇa Nupura (36th) (Jāya 100th) :

The statement here that the Recita-latā hands in this Karaṇa are only in the Kīrtidhara-version has to be modified ; Bharata too gives here Latā-recitas. (*N.Ś.* IV. 97).

P. 102, Vivartita (67th) (Jāya 93rd).

To the portrayal of this Karaṇa in the Cola frescoes in the Big Temple, Tanjore mentioned here, may be added a beautiful piece of Nolambaśiva sculpture, representing this Karaṇa in the new sculpture gallery of the Madras Museum.

P. 139, Deśī Lāsyāṅgas : It is said on this page that *some* of the Deśī Lāsyāṅgas in Jāya are mentioned by the Telugu writer Somanātha in his Basavapurāṇa, as noted on p. 29 of the Introduction. Actually, in his other work, the Paṇḍitārādhyacarita as could be seen from the long Telugu passage extracted (pp. 26-27), Somanātha has the longest list, giving about fifty of them.

V. RAGHAVAN

विषयानुक्रमणिका

प्रथमोऽध्यायः	पृष्ठे
आशिषः	१
नृत्तप्रशंसा	२-३
ग्रन्थकृत्प्रशस्तिः	४
ग्रन्थप्रशस्तिः	५
नृत्तकालः	६
नाट्यावतारः	,,
नाट्यलक्षणम्	७
नाट्यशब्दनिष्पत्तिः	,,
अभिनयशब्दनिष्पत्तिः	,,
अभिनयलक्षणं, तद्भेदाः	,,
आङ्गिक-वाचिक-आहार्य-सात्त्विकरूपाः चत्वारोऽभिनयाः	८
तत्र आङ्गिकलक्षणम्	,,
तद्भेदेषु शारीरः	,,
,, मुखजः	,,
,, चेष्टाकृतः	,,
शाखा, अङ्कुरः, सूचा, नृत्तम्	,,
वाचिकाभिनयः	,,
आहार्या ,,	९
तद्भेदेषु पुस्तः	,,
पुस्तभेदेषु सन्धिमः	,,
,, व्याजिमः	,,
,, चेष्टिमः	,,
आहार्यभेदेषु भूषा	,,
भूषाभेदेषु आवेध्यम्	,,
,, बन्धनीयम	,,

,, प्रक्षेप्यम्	१०
,, आरोप्यम्	,,
आहार्येषु अङ्गरचना	,,
,, वर्णभेदाः	,,
,, सजीवः	,,
सात्त्विकाभिनयलक्षणम्	,,
अष्टौ सात्त्विकभावाः	,,
नृत्यलक्षणम्	११
नृत्यनृत्तयोः भेदः	,,
मार्गदेश्योर्विभागलक्षणे	,,
नृत्यनाट्ययोः स्वरूपम्	,,
नृत्तस्वरूपम्	,,
नृत्तप्रयोजनम्	,,
देशीलक्षणम्	,,
शिवोपज्ञत्वं नृत्तस्य	,,
लास्यताण्डवयोः विभागलक्षणे	,,
लास्यशब्दनिरुक्तिः	१२
लास्यलक्षणम्	,,
देव्युपज्ञत्वं लास्यस्य	,,
लास्यस्य दशाङ्गानि	,,
लास्याङ्गेषु गेयपदम्	,,
,, स्थितपाठ्यम्	,,
,, आसीनम्	,,
,, पुष्पगन्धिका	,,
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,, त्रिमूढकम्	,,
,, सैन्धवम्	,,

,, द्विमूढकम् १३
,, उत्तमोत्तमकम् ,,
,, उक्तप्रत्युक्तकम् ,,
चित्रपद-भाविकाख्ये द्वे अधिके लास्याङ्गे ,,
तदनभ्युपगमः १४
ताण्डवस्य स्वरूपम् ,,
तस्य तण्डुप्रतिपादितत्वम् ,,
तस्य प्रायः पुंभिः प्रयोगः ,,

द्वितीयोऽध्यायः

नाट्यनृत्तनृत्यानामङ्गादीनि ,,
षड् अङ्गानि शिरआदीनि ,,
षट् प्रत्यङ्गानि ग्रीवादीनि ,,
षड् उपाङ्गानि नेत्रादीनि ,,
अङ्गेषु शिरसो भेदाः १५
सलक्षणविनियोगम् आकम्पितम् ,,
,, कम्पितम् ,,
,, धुतम् ,,
,, विधुतम् ,,
,, अञ्चितम् ,,
,, परिवाहितम् १६
,, आधूतम् ,,
,, अवधूतम् ,,
,, निहञ्चितम् ,,
,, अधोगतम् ,,
,, परावृत्तम् ,,
,, उत्क्षिप्तम् ,,
,, लोलितम् १७
अधिका एकादश शिरोभेदाः ,,
तत्र सलक्षणविनियोगं समम् ,,
,, नैराजितम् १७
,, तिर्यक्नतम् ,,
,, तिर्यङ्नतोन्नतम् ,,
,, पार्श्वाभिमुखम् ,,
,, उन्नीतम् ,,
,, सकम्पपरिवाहितम् १८
,, सकम्पधुतम् ,,
,, उद्धुतम् ,,
,, पार्श्वकम्पितम् ,,
,, पार्श्वाकम्पितम् ,,
उपाङ्गेषु दृष्टिः, तद्भेदाः ,,
अष्टौ रसदृष्टयः ,,
अष्टौ स्थायिदृष्टयः १९
विंशतिः व्यभिचारिदृष्टयः ,,
रसादिदृष्टीनां प्रत्येकं लक्षणविनियोगप्रतिपादनम् ,,
तत्र दृष्टिषु कान्ता ,,
हास्या ,,

[ग्रन्थपातः]

भारतीयनाट्यशास्त्राद् दृष्टिग्रन्थपूरणम् २०
अवशिष्टा रसदृष्टयः ,,
स्थायिदृष्टयः ,,
सञ्चारि ,, २१
एतासां दृष्टीनां विनियोगः २२
ताराकर्म २३
दर्शनप्रकाराः २४
पुटकर्म ,,
भ्रूकर्म २५
नासाकर्म २६
अधरकर्म षोढा २६

अधरेषु सलक्षणविनियोगं विवर्तनम्	२६	चला	२९
,, विसर्गः	,,	संहता	,,
,, वेपनम्	२७	स्फुरिता	,,
,, विनिगूहनम्	,,	वक्रा	,,
,, सन्दष्टकम्	,,	षोढा जिह्वा	,,
,, समुद्गम्	,,	तत्र ऋज्वी	,,
मतान्तरेण अधिकाः चत्वारोऽधरभेदाः	,,	सृक्कानुगा	,,
		वक्रा	,,
तत्र आयतः	,,	नता	,,
रेचितः	,,	लोला	,,
वृत्तः	,,	लेहिनी	,,
विकासी	,,	पञ्च दन्तकर्माणि	३०
षट् कपोलभेदाः	,,	तत्र चर्वणम्	,,
तत्र कुञ्चितः	२८	छेदनम्	,,
स्फुरितः	,,	पीडनम्	,,
फुल्लः	,,	ग्रहणम्	,,
क्षामः	,,	निष्कर्षणम्	,,
पूर्णः	,,	नव ग्रीवाभेदाः	,,
समः	,,	[ग्रन्थपातः]	
सप्त चुबुकभेदाः	,,	तत्र समा	,,
तत्र कुट्टनम्	,,	अञ्चिता	,,
लेहः	,,	नता	,,
छिन्नम्	,,	त्र्यश्रा	,,
खण्डनम्	,,	रेचिता	३१
चुक्कितम्	,,	कुञ्चिता	,,
समम्	,,	उन्नता	,,
सन्दष्टम्	,,	वलिता	,,
षड् हनुभेदाः	२९	निवृत्ता	,,
तत्र व्यादीर्णा	,,	मुखरागभेदाः	,,
श्वसिता	,,		

तत्र स्वाभाविकः ३१
प्रसन्नः ,,
रक्तः ,,
श्यामः ,,
मुखरागस्य मुख्यता ३१-२
हस्तलक्षणम् ३२
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प्रहरणम् ,,
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तेषु पिण्डी	,,
शृङ्खला	,,
भेद्यः	,,
लता	,,
तत्र पात्रसंख्या	,,
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दण्डस्य स्थाने चामर-च्छुरिकादिधारणम्	,,
तत्र वाद्यचार्यादिविशेषाः	,,
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तत्र वाद्यानि	,,
चण्डाल्या नर्तकीत्वम्	,,
चर्यादिप्रबन्धानां गानम्	,,
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तस्य पुरुषेणापि प्रयोज्यता ,,
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तन्नर्तकस्य लक्षणम् २२६
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तत्र वाद्यवादनविशेषः ,,
वरत्रावंशोपरि तस्य प्रयोगः ,,
तस्य दुष्करत्वम् ,,
तन्नर्तनप्रकारः ,,
अथ नर्तकीलक्षणम् २२८
कल्याणकटके सोमेश्वरेण
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मुख्यगायकलक्षणम् २३३
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संप्रदायस्य वर्णनम् ,,
वृन्दान्तःपातिनां संख्या २३४
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तत्र उत्तमोत्तमम् ,,
उत्तमम् ,,
मध्यमम् ,,
अवरम् ,,
कनिष्ठम् ,,
कोलाहलरूपस्य सामान्यतो
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उत्तमोत्तमे गातृवादकानां
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अवरे ,, ,, ,, ,,
कनिष्ठे ,, ,, ,, ,,
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ज्येष्ठमध्यकनिष्ठरूपेण तस्य
त्रिविधत्वम् ,,
ज्येष्ठकनिष्ठयोरश्लाघ्यता ,,
मध्यस्य प्रशस्यता ,,
विकृष्टचतुरश्रयोः मण्डपयोः
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सभापतिसमागमवर्णनम् ,,

तन्त्रीराजनार्थं सदीपं नृत्यन्तीनां
वर्णनम् २४३
सभापतेः सपरिवारं निवेशः ,,
चामरधारिण्यः २४४
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ताम्बूलदायिनी २४४-५
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तत्क्रमश्च २५१-२
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नर्तकीप्रवेशः २५३
यवनिकाचतुष्टयस्य
तद्धारिणीनां च वर्णनम् ,,
क्रमेण प्रत्येकं तेषामपसरणम् ,,
तत्र प्रत्यपसरणे वाद्यादि ,,
नर्तक्या वृन्दस्य कवि-
प्रभृतीनां च सम्मानना २५४
ग्रन्थसमाप्तिः ,,

———

जायसेनापतिविरचिता

नृत्तरत्नावली

[प्रथमोऽध्यायः]

[आशिषः]

मौलिं स्वेदजलार्द्रकुन्तलमुरः पूर्वाधिकोष्णस्तनं
श्रोणीमुच्छ्वसदंशुकां पुलकिते पार्श्वे प्रकम्पौ करौ ।
सस्तम्भं चरणद्वयं च मुदितो गौर्याश्शिवः कौतुका-
त्तत्तन्नृत्तकलोचिताङ्ककथनव्याजैः स्पृशन् पातु वः ॥ १ ॥

वामे भावा[1]भिनयसुषमालङ्कृतां लास्यभङ्गी-
मर्धेऽन्यस्मिन्नुदितडमरुं बिभ्रतस्ताण्डवं च ।
स्वस्व[2]क्षेत्रव्यवहृतकरालोकदत्तावधानाः[3]
शम्भोः कान्ताकलितवपुषो दृष्टयः पान्तु युष्मान् ॥ २ ॥

देव्या लीलाललितमधुरं लास्यमुल्लासयन्त्या
यः शृङ्गारो रहसि[4] पुरतः पत्युरा[5]विष्कृतस्तम्[6] ।
वीर्या[7]न्नृत्तैर्विकटगतिभिर्व्यञ्जयन् कुञ्जरास्यः
शम्भो(:)..........................[8] ॥ ३ ॥

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1. B. gap. 2. A. B. सुसु 3. B. नः 4. A. हरसि 5. B. पुरा
6. A. सत् B. सन् 7. A.B. यवीया

8. A.B. gap. The Tāṇḍavic imitation of Pārvati's Lāsya by Gaṇeśa is described here in this verse of obeisance on

[1] ....[2]भामनोऽपि
सदाशिवाद्या[3]कृतिभेदयोगे ।
यत्कौतुकं कारणमाहुरासा
नृत्तं न तत् कस्य[4] भवेत्सुखाय ॥ ४ ॥

[5] ....स्वप्रेयसीभिस्समं
गोपालोऽपि[6] पितामहोऽपि च गिरां देव्या[7] यदभ्यस्यति[8] ।
तस्यैतस्य समस्तलोकनयनानन्दामृतस्यन्दिनो
नृत्तस्याद्भुतसम्पदो मधुरिम................[9] ॥ ५ ॥

Gaṇeśa; in the gap in the last line are lost words which might have meant something like this: "May he (Gaṇeśa) producing Śambhu's laughter (by this imitation) protect us." From here the verse endings and numberings have been wrongly indicated in the Mss.

1. A.B. gap. In this Upajāti verse, of which the first line is almost lost, the greatness and universal appeal of dance is described; in the first line, Śiva is probably referred to in his formless aspect; in lines two and three his taking different forms like Sadāśiva is mentioned as being due to His constant delight in His own cosmic dance.

2. A. भराम। मनोऽपि here may be त्मनोऽपि। 3. A.B. सदाशिला
4. A.B. न कैर्ये

5. This Śārdūlavikrīḍita is again on the indescribable sweetness and joy of dance which, the verse says, Śiva, Kṛṣṇa and Brahmā practise with their respective beloveds; the portion referring to Śiva and Pārvatī at the opening of line 1 is partly lost and partly corrupt. A reads here.........त्रवलीवगुवति and B..........कुहलीव गुहति।

6. A.B. गोपीबालो 7. A.B. देवा 8. A. यतदह्यति B. यदर्हस्यदि ।

9. Corrupt. A. छन्दानवन्ध्या गिरा B. छन्दानवन्दा गिरः। May be मधुरिमस्पन्दो न वर्ण्यो गिरा meaning, "Of that dance, the sweetness cannot be described in words."

कल्हारैरनवाप्तचन्द्रकिरणाश्लेषैरलब्धाम्बुदैः

[1] ……………अलिकुलैरप्राप्तपुष्पासवैः ।

साम्यालापदशाममूनि[2] दधते नेत्राणि, येषां पुरः

शश्वन्ना[3]वतरन्त्युदारसुषमा नृत्तप्रयोगक्रमाः ॥ ६ ॥

उद्यद्यौवन[4]सौरभां[5] मृदुतनुं प्रस्निग्धगीतस्वनां

नानाभावरसाढ्यलास्यनिपुणां बिम्बाधरां[6] नर्तकीम् ।

लब्ध्वा[7] राजपुरन्दरस्य सततं निर्विष्टसर्वेन्द्रियां[8]

[9] ………………इवास्वादो विनोदान्तरैः ॥ ७ ॥

नित्यं[10] नाट्यकलाविलासकुतुकप्राग्भार[11]विश्राणन-[12]

प्रौढाहङ्कृति…………[13]मुदो धन्या धरित्रीश्वराः ।

शृङ्गारे विरतिं न यान्ति[14] लघुतां धैर्ये[15] विनोदे क्लमं

माने म्लानिमनादरं वितरणे कीर्ताविनास्थामपि ॥ ८ ॥

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1. A.B. corrupt. अच्छाकैस्सिक्तर् । Cātaka birds, peacocks or kadamba blossoms are probably meant here.

2. A. शामनि B. शामूनि 3. B. न्ता

Verse 6 sets forth the loss to the eyes that do not feast themselves on beautiful displays of dance.

4. B. द्यन 5. B. थां 6. A.B. रा 7. A.B. ब्यवा 8. A.B. या 9. Corrupt; wanting in two syllables; A. ग्राम्यानन्दमनोदक B. ग्राह्यानन्द-महोदक । The drift of verse 7 is that when the king can have the enjoyment of the dance-art of accomplished women, indulgence in other pastimes is very much inferior.

10. A. नृत्ते B. नृत्तो 11. A.B. प्रभाव 12. A. द्रावन 13. A. नातरंभित B. नातरहित 14. A. ति 15. A. र्यो

संसारे भवति प्रधानममिते[1]र्लभ्यं शुभैर्मानुषै-

र्जन्मास्मिन् क्षितिपालता निरवधिः[2] श्रीरत्र कान्तं वपुः ।

एतस्मिन् मुखमिन्दुसुन्दरमिह स्निग्धा विशालायता

दृष्टिस्तां सफलीकरोति रमणीलास्यावलोकोत्सवः ॥ ९ ॥

क्षितौ रत्न[3]च्छायाफलनमुदके वीचिललितं

शिखिन्यर्चिःप्रेङ्खा सहजगतिवैचित्र्यमनिले ।

तटित्क्रीडा व्योम्नीत्यकट(?)[4]सुभगः पञ्चसु परः

प्रविष्टो भूतेषु प्रभवति हि नृत्तस्य महिमा ॥ १० ॥

धर्मं[5] देवा धरणिपतयो दद्युरर्थं[6] प्रसन्ना-

स्तन्वी[7]वर्गः स्पृहयति कलाप्रौढिभङ्गी[8]विधेयः ।

विद्वद्गोष्ठ्यो बहुविधगुणप्रक्रियावर्णनाभिः

कीर्तिं तस्मै दधति विविधां[9], येन नृत्तं प्रयुक्तम् ॥ ११ ॥

[ग्रन्थकृत्प्रशस्तिः]

अभ्यासाद्भरतोक्तिभङ्गिषु बहुव्याख्यावटेषु[10] श्रमात्

संवा[11]दाद् गुरुसंप्रदायसुहृदां शम्भोः प्रसादादपि ।

ज्ञात्वा शास्त्ररहांसि निर्मितमिदं व्यक्तं महार्थान्वितं

न स्यात् कस्य हिताय शाश्वतयशस्संरक्षणं लक्षणम् ॥ १२ ॥

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1. A. ममिते B. मितितै 2. B. वशी 3. A. B. रक्तं 4. Is it 'अकृत' meaning 'natural', akṛtaka? 5. A.B. धर्मे 6. A.B. द्युदर्थं 7. A.B. तन्वीं 8. A. B. भङ्गीः 9. A. विविवत् 10. A.B. ढेषु 11. B. सुस्वा

प्रेक्ष्य प्रज्ञामतिशयवतीं स्वामिभक्तिं[1] च हर्षाद्[2]

आकौमाराद् **गणपतिनृपो** जायनं यं समर्च्य ।

गुण्डामात्ये सकलसुमनस्सेव्यमाने[3] जयन्तं

वाचां पत्यौ हरिरिव कलाश्लाघनीयं[4] व्यनैषीत् ॥ १३ ॥

जित्वा शौर्येण पृथ्वीं जल[5]निधिरशनां सु[6]स्थिरीकृत्य लोकं

सङ्गीतस्योपभोगे[7] सकुतुकमनसः स्वामिनः शासनेन ।

तस्याभीष्टस्य भास्वन्मणिमुकुरनिभं नृत्तलीलायितस्य

[8]प्राज्ञोऽसौ शास्त्रमेतद्रचयति चतुरं **नृत्तरत्नावलीति** ॥ १४ ॥

[ग्रन्थप्रशस्तिः]

कवीनां[9]................नृत्तकलाविदाम् ।

नृत्तरत्नावली राज्ञां चित्तकैरवकौमुदी ॥ १५ ॥

आगत्य ब्रह्मलोकादिह भरतमुनिः[10] शास्त्रमेतन्मदीयं

दृष्ट्वा भूयः कृतादौ प्रसृमरपुलकव्यञ्जितान्तःप्रमोदः ।

आश्चर्यं[11] पश्यतेदं कथमधि[12]गतवानाशयं मे समग्रं

स श्रीमान् **जायसेनापतिरिति** नियतं[13] वक्ष्यतेऽग्रे[14] मुनीनाम् ॥ १६ ॥

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1. A.B. क्तं 2. B. द्वा 3. A.B. नो 4. A.B. यां 5. B. प्रत्यंले 6. A.B. स्व 7. A.B. गं 8. A.B. प्र 9. Corrupt. A. सदसं कसकु B. सरसं कसकु 10. B. 3 letters missing. 11. B. ऐश्वर्यं 12. A. मति B. मिति 13. A. जायते ने क्किं नियतं B. जायसेकी नियतं 14. A.B. ताग्रे

मम वाङ्नर्तकी[1] नूनं वर्णकाङ्गै[2]र्मनोहरैः ।
करोति[3] शास्त्ररङ्गेऽस्मिन् लक्ष्म[4]नृत्तमतिस्फुटम् ।। १७ ।।

[नृत्तकालः]

त्यागोद्वाहमहाभिषेकनगरीवेश्मप्रवेशोदक-
क्रीडासु प्रियसङ्गमव्रतमहादानात्मजोत्पत्तिषु ।
यात्रापर्वपरीक्षणोत्सवजयानन्दप्रतिष्ठेहित-
प्राप्तिष्वभ्युदयाय नृत्तमुचितं स्याद्देवपूजा[5]दिषु ।। १८ ।।

[नाट्यावतारः]

पूर्वरङ्ग[6]प्रयोज्यत्वान्नृत्तं नाट्योपकारकम् ।
ततो नाट्यस्य वक्ष्यामि संक्षेपादिह लक्षणम् ।। १९ ।।

वैवस्वतेऽन्तरे ह्यस्मिन् पुरा त्रेतायुगे किल ।
लोकेऽस्मिन्नरिषड्वर्गनिघ्ने सुखितदुःखिते ।। २० ।।

पुरन्दरमुखा देवाः पप्रच्छुः कमलासनम् ।
दृश्यं[7] श्रव्यं[8] च सर्वेषामिच्छामः[9] क्रीडनीयकम् ।। २१ ।।

इति विज्ञापितो देवैर्भावयन् [10]सार्ववर्णिकम् ।
वेदेभ्यः[11] सारमादाय नाट्यवेदं ससर्ज सः ।। २२ ।।

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1. B. वा वर्तते 2. A.B. गांगै 3. A.B. मि 4. A.B. वक्ष्ये 5. A.B. र्वा
6. A. पूर्वाङ्ग B. पूर्वं रङ्ग 7. A.B. य 8. A.B. सर्वं 9. A.B. मि
10. B. स 11. A.B. देवेभ्यः

पश्यन्नथ मनुष्याणां चातुरीमाङ्गिकादिषु ।
शिक्षयामास च मुनिं भरतं मानसात्मजम् ॥ २३ ॥

[1]तेन चाध्यापिताः पुत्राः शाण्डिल्यप्रमुखाः शतम् ।
तैः सार्धमप्सरोभिश्च कट(?)[2] ध्वजमहादिषु ।
नाट्यवेद[3]प्रयोगोऽयं मुनिना संप्रवर्तितः ॥ २४ ॥

[नाट्यलक्षणम्]

लोकस्य च स्वभावो यः[4] सुखदुःखविमिश्रितः[5]
[6]नाट्यं तस्यानुकरणं चतुर्धा[7]भिनयान्वितम् ॥ २५ ॥

स्पन्दनार्थतया[8] धातोर्नटेः[9] सात्त्विकपूरितम्[10] ।
रसाश्रयं च तद् ज्ञेयं वाक्यार्थाभिनयात्म[11]कम् ॥ २६ ॥

अभिपूर्वाण्णिञो[12] धातोरचि कर्तरि योजिते ।
प्रयोगमाभिमुख्यं यत्[13] नयत्यभिनयस्ततः ॥ २७ ॥

शाखयाङ्गैरुपाङ्गैश्च प्रयोगेण विभावयन् ।
अर्थान् बहुविधान् प्रापयन्ने[14]वाभिनयो मतः ॥ २८ ॥

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1. A. तेनातो 2. A. कटि Is it कृते ? 3. A.B. देव 4. A.B. यं 5. A.B. तम्

6. From here a number of lines are reproduced in the dance chapter of Tulaja's Saṅgītasārāmṛta ; see text presented by me in my Introduction to the Music Academy edition of the Sārāmṛta, pp. xxv-xxvii.

7. A. डिंभिता B. डिंबित 8. A.B. नासतया 9. A.B. न च 10. A.B. भूरितत् 11. A.B. र्थ 12. A.B. ञ्नितयो 13. Sārāmṛta-citation reads च 14. A. प्रावन्ये B. प्रावत्ये

आङ्गिको वाचिकाहार्यौ[1] सात्त्विकश्चेत्यसौ पुनः ।
चतुर्धा कलितो[2] यत्र सर्वं नाट्यं[3] प्रतिष्ठितम् ॥ २९ ॥

तत्राङ्गिको भवेदङ्गैर्निर्वृत्तस्स[4] पुनस्त्रिधा[5] ।
शारीरो मुखसंजातश्चेष्टया च विनिर्मितः ॥ ३० ॥

शाखयाङ्गैरुपाङ्गैश्च प्रत्यङ्गैश्च प्रदर्शितः ।
शारीरः तत्र, मुखजः केवलोपाङ्गनिर्मितः ॥ ३१ ॥

चेष्टाकृतस्तु चेष्टाभिः स्थानासनगतादिभिः।
शाखाङ्कुरश्च नृत्तं च प्रधानं तेष्वनुक्रमात्॥ ३२ ॥

शाखा स्यान्नृत्तहस्तानां वैचित्र्यात्मविवर्तना ।
अङ्कुरः सूचनारूपो भूतवाक्यैकगोचरः ॥ ३३ ॥

भविष्यद्वाक्यविषयः स तु सूचेति कथ्यते ।
नृत्तं नालोच्यते पश्चात् प्रपञ्चेनाभिधास्यते ॥ ३४ ॥

वागात्मा वाचिको द्वेधा संस्कृतप्राकृताश्रयः ।
[7]नामाख्याता[8]दिभिर्भेदैरयं विस्तरमश्नुते ॥ ३५ ॥

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1. A. भाक्यो B. भाव्यो । Sārāmṛta वाचिकाहार्यौ । 2. Sārāmṛta कथितः 3. This is better than the Sārāmṛta reading नाट्ये 4. B. न्न्वृत्तस्व 5. A. त्रिया 6. The Mss. read here a superfluous line शाखयाङ्गैरुपाङ्गैश्च रचितः परिकल्पितः । This line is absent from the Sārāmṛta-citation. 7. This is superior to the reading in the Sārāmṛta-citation तत्तन्नामादिभिः 8. A. B. ता missing.

नैपथ्यस्य विधानं स्यादाहार्यः स[1] चतुर्विधः ।
पुस्त[2]भूषाङ्गरचना सजीवः[3] परिकल्पितः ॥ ३६ ॥

तत्र शैलविमानादि नाट्ये यद्यत्प्रदृश्यते ।
तत्तत्पुस्त[4] इति ज्ञेयः स च त्रेधा विधीयते ॥ ३७ ॥

आदिमस्सन्धिमस्तत्र मध्यमो व्याजिमः स्मृतः ।
अन्तिमश्चेष्टिमस्तेषां क्रमाल्लक्षणमुच्यते ॥ ३८ ॥

किलिञ्जचर्मवस्त्राद्यसन्धानाः[5] तत्र सन्धिमः ।
सूत्राकर्षादिभिर्व्याजैर्निर्वृत्तं[6] व्याजिमं विदुः ॥ ३९ ॥

जतुसिक्था[7]दिसम्बन्धात् चेष्टयते यस्स चेष्टिमः[8] ।
येनालङ्क्रियते देहः सोऽलङ्कारः प्रकीर्तितः ॥ ४० ॥

स चाभरणमाल्यात्मा चतुर्धाभरणं बुधैः ।
[9]आवेध्यबन्धनीयाख्यप्रक्षेप्यारोप्यभेदतः ॥ ४१ ॥

कर्णभूषणमावेध्यं[10] कुण्डलाभरणादिकम्[11] ।
बन्धनीयं तु विज्ञेयं श्रोणीसूत्राङ्गदादिकम् ॥ ४२ ॥

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1. A. आभार्यस्व B. आहार्यस्य 2. A. व्यस्त 3. B. सचीवः। This is given variously as सजीवः, सज्जीवः and सञ्जीव in Nāṭya works. 4. B. व्यस्त 5. A.B. नां 6. A.B. निर्वृत्ताः 7. A. सिथ्यां B. सिक्थ्या. Siktha—Beeswax. 8. A.B. चेष्टितः 9. A. आलेप्ययं धनी B. मूलेव्ययं 10. A.B. वेध्यं 11. A.B. कुण्डलादिभराकृतम् (तः) The reading given above is as found in the Sārāmṛta-citation.

[1]नूपुरप्रमुखं क्षेप्यं [2]हाराद्यारोप्य[3]मिष्यते ।
सा भवेदङ्गरचना यद्रङ्गै[4] रङ्गवर्तनम् ॥ ४३ ॥

ते च वर्णाः सितश्यामरक्तपीताः[5] स्वभावजाः ।
एतेषां सङ्करात् भेदा जायन्ते बहवः पुनः ॥ ४४ ॥

सजीवः प्राणिनां रङ्गे प्रवेशः परिकीर्तितः ।
द्विचतुश्चरणौ पादरहितश्चेति स त्रिधा ॥ ४५ ॥

द्विपादास्तत्र विज्ञेयाः देवमानुषपक्षिणः ।
चतुष्पादास्तु पशवः पादहीना भुजङ्गमाः ॥ ४६ ॥

इत्याहार्यलक्षणम् ।

[सात्त्विकलक्षणम्]

परस्य सुखदुःखादिभावैर्यद्भावनं भवेत् ।
[6]तत्रान्तःकरणासक्तिरत्यन्ता[7] सत्त्वमिष्यते ॥ ४७ ॥

सात्त्विकस्सत्त्वनिष्पाद्यै[8]र्भावैर्जातस्स चाष्टधा ।
स्तम्भप्रस्वेदरोमाञ्चाः[9] स्वरभेदस्सवेपथुः ॥ ४८ ॥

विवर्णताश्रुप्रलया इत्येते सात्त्विकाः स्मृताः ।
एषामभिनयानां न प्रपञ्चोऽत्र प्रदर्शितः[10] ॥ ४९ ॥

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1. A.B. स्नुचुर 2. A.B. भा 3. B. प 4. A.B. यदङ्गैः 5. A.B. वीज (जा) 6. A. तत्तत: B. तत्र तत् 7. A. त्यना 8. A. पादै B. पन्दै 9. A.B. ञ्च 10. A. तम् B. प्रकाशितः

[नृत्यनृत्तनाट्यानां मार्गदेश्योश्च लक्षणम्]

इदानीं [1]प्रकृतं नृत्यं यथालक्ष्मणमुच्यते ।
भवेद्भावाश्रयं नृत्यं[2] पदार्थाभिनयात्मकम् ॥ ५० ॥

गात्रविक्षेपणार्थत्वान्नृत्ते वहुळमाङ्गिकम् ।
विविधेन विलासेन क्षेपो विक्षेप इष्यते ॥ ५१ ॥

नाट्यवेदप्रवृत्तत्वान् मार्गितत्वा[3]न्महर्षिभिः ।
सद्भिस्सञ्चारितत्वाच्च मार्गमाहुरिदं बुधाः ।
नृत्यं[4] श्रीगदितादि स्यात्[5] नाट्यं[6] तन्नाटकादिकम् ॥ ५२ ॥

गीतवाद्यादिमिलितं लयमात्र[7]समाश्रयम् ।
अङ्गविक्षेपणं नृत्तं भवेदभिनयोज्झितम् ॥ ५३ ॥

नाट्ये[8] ह्यभिनये[9] छिद्र[10]प्रच्छादनफलं हि तत् ।
एतद्देशी तु विख्यातं तत्तद्देशजनेच्छया ॥ ५४ ॥

[11] अस्याचार्यो मृडानीशः यतस्सन्ध्यासु नृत्यता ।
मयापीदं स्मृतं नृत्तमित्युक्तं चन्द्रमौलिना ॥ ५५ ॥[12]

[लास्यताण्डवलक्षणम्]

लास्यताण्डवभेदेन द्वयमेतद्द्विधा पुनः ।
सुकुमारं तयोराद्यं भवेदपरमुद्धतम् ॥ ५६ ॥

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1. B. प्राकृतन्नित्यं पथालम्मण 2. B. नित्यं 3. A. B. Gap 4. A.B. नित्यं 5. A.B. स्यौ 6. B. नान्य 7. A.B. त्रा 8. B. ट्यो 9. A. यः B. य 10. A.B. द्रात् 11. A.B. Corrupt. अस्याश्चर्यमृतार्द्दानि 12. From यतस्सन्ध्यासु the one and half lines refer to and form a partial quotation from Bharata's Nāṭya Śāstra, IV. 12-13, Kasi edn. The verse means that Śiva is the promulgator of Nṛtta.

भावः स्त्रीपुंसयोर्लास[1]स्तदर्थः[2] तत्र साधु वा ।
लास्यं मनसिजोल्लासहेतु मृदङ्गहारवत्[3] ॥ ५७ ॥

देव्यै देवोपदिष्टत्वात् प्रायः स्त्रीभिः प्रयुज्यते ।
[4]गेयपदं स्थितपाठ्यमासीनं पुष्पगन्धिका ॥ ५८ ॥

[5]प्रच्छेदकस्त्रिमूढाख्यं[6] सैन्धवाख्यं[7] द्विमूढकम् ।
उत्तमोत्तमकाभिख्यमुक्तप्रत्युक्तकाभिधम् ।
लास्याङ्गानि दशैवात्र तेषां लक्ष्माभिधीयते ॥ ५९ ॥

यत्रासनसुखासीनास्तन्त्र्या[8]द्यातोद्यसंयुतम् ।
गायन्ति गायना[9]श्शुष्कं तद्गेयपदमिष्यते ॥ ६० ॥

आसनस्था वदेद्यत्र प्राकृतं विरहे वधूः ।
मन्मथानलतप्ताङ्गी स्थितपाठ्यं[10] तदुच्यते ॥ ६१ ॥

चिन्ताशोकान्वितं सर्वैः वाद्यैरभिनयैरपि ।
हीनं यत्रास्यते तस्मात् ख्यातमासीनसंज्ञया[11] ॥ ६२ ॥

नृत्तं गीतं च वाद्यं च यत्र नानाविधं भवेत् ।
पुंवच्च विविधाश्चेष्टा नार्यास्सा पुष्पगन्धिका ॥ ६३ ॥

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1. A.B. योल्लास 2. A. तदर्भः B. तदन्तं 3. A.B. भारवत् 4. A.B. त extra at the beginning. 5. A.B. पु 6. A.B. स्त्रीमूताख्यं । 7. A.B. ह्यं 8. A.B. न्द्रा 9. B. काः 10. B. ण्यं 11. AB. त्रसन्धया

प्रच्छेदको भवेद्यत्र ज्योत्स्नासन्तापविह्वलाः ।
कामिन्यो यान्ति निर्व्रीलास्सापराधानपि प्रियान्[1] ॥ ६४ ॥

नाट्यं पुंभावभूयिष्ठं समवृत्तविभूषितम् ।
अनिष्ठुरश्लक्ष्णपदं यत्र स्यात्तत्[2] त्रिमूढकम् ॥ ६५ ॥

पात्रं वञ्चितसङ्केतं नाट्यं पाठ्येन चोज्झितम् ।
भाषा च सैन्धवी यत्र तज्ज्ञास्तत्सैन्धवं विदुः ॥ ६६ ॥

मुखप्रतिमुखोपेतं चतुरश्रपदक्रमम् ।
[3]श्लिष्टभावरसं यत्तद्वैचित्र्यार्थं द्विमूढकम् ॥ ६७ ॥

विचित्रश्लोकबन्धं यन्नानारससमाश्रयम् ।
उत्तमोत्तमकं तत्स्यात् लीलाभाव[4]मनोहरम् ॥ ६८ ॥

साधिक्षेपैः पदैर्युक्तं चित्रगीतार्थयोजितम् ।
कोपप्रसादसंजातमुक्तप्रत्युक्तकं विदुः ॥ ६९ ॥

यत्र प्रियाकृतिं दृष्ट्वा विनोदयति मानसम् ।
मदनानलतप्ताङ्गी तच्चित्रपदमुच्यते ॥ ७० ॥

दृष्ट्वा स्वप्ने प्रियं यत्र मदनानलतापिता ।
करोति विविधान् भावांस्तद्वै भाविकमुच्यते ॥ ७१ ॥

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1. A.B. त् 2. AB. तत् absent. 3. A.B. श्लिष्टा 4. A.B. लोलाभावं।
It may be लीला or हेला both of which are found in texts.

केचिदेतद्द्वयं प्राहुः तन्न[1] मन्यामहे वयम् ।
अङ्गानि दश चैवेति मुनिना यत्प्रकीर्तितम् ॥ ७२ ॥

इति लास्याङ्गानि ।

उद्धतं तु महेशस्य शासनात्तण्डुनोदितम् ।
[2]भरताय ततः ख्यातं लोके ताण्डवसंज्ञया ॥ ७३ ॥

प्रायो निर्वर्त्यते पुंभिरङ्गहारैस्तदुद्धतैः ।
प्रयोगस्तूच्यते[3] तज्ज्ञैस्तस्योत्साहादिगोचरः[4] ॥ ७४ ॥

इति श्रीमन्महाराजाधिराज-गणपतिदेव-गजसाधनिक-जायसेनापति-विरचितायां नृत्तरत्नावल्यां नर्तनविवेको नाम प्रथमोऽध्यायः ॥

[अथ द्वितीयोऽध्यायः]

सनाट्ययो[5]रथाङ्गानि वक्ष्यन्ते[6] नृत्यनृत्तयोः ।
शिरो हस्तावुरः[7] पार्श्वे कटीपादौ च षट् क्रमात् ॥ १ ॥

ग्रीवादोःकुक्षिपृष्ठोरुजङ्घाः प्रत्यङ्गकानि षट् ।
विलोचनभ्रूनासोष्ठकपोलचुबुकानि षट् ।
उपाङ्गान्यथ वै तेषां भेदान्वक्ष्ये सलक्षणान् ॥ २ ॥

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1. B. ततः 2. A. करोति भरताया B. करोति भरताया ततख्यातं 3. A.B. स्सूच्यते
4. A. गोद्दरः 5. A. ना B. सा 6. B. लक्ष्यान्ते 7. A.B. वूरु

अथ शिरोलक्षणम्

आकम्पितं कम्पिताख्यं धुतं विधुतमञ्चितम् ।
परिवाहितमाधूतमवधूतं निहञ्चितम् ॥ ३ ॥

अधोमुखं परावृत्तमुत्क्षिप्तं लोलितं शिरः ।
त्रयोदशविधं वृत्तं[1] मुनिना समुदीरितम् ॥ ४ ॥

सकृदाकम्पनादूर्ध्वमधश्चाकम्पितं शनैः ।
प्रश्नोपदेशनिर्देशसंज्ञादावेतदिष्यते ॥ ५ ॥ (आकम्पितम्)

तदेव बहुशस्तूर्णं कम्पनात्कम्पितं विदुः[2] ।
वितर्करोषविज्ञानप्रतिज्ञातर्जनादिषु ॥ ६ ॥ (कम्पितम्)

मन्दं सञ्चारितं[3] तिर्यक् शिरो धुतमुदीरितम् ।
पार्श्वावलोकना[4]श्रयनिषेधानी[5]प्सितादिषु[6] ॥ ७ ॥ (धुतम्)

तदेव शीघ्रतां नीतं[7] शिरोविधुतमीप्सितम् ।
[8]पीतमालासवत्रस्त[9]शीतार्कज्वरितादिषु ॥ ८ ॥ (विधुतम्)

[10]ईषदानमितं पार्श्वे शिरो ज्ञातव्यमञ्चितम् ॥
[11]मत्तमूर्छितरोगार्तचिन्तापर्याकुलादिषु ॥ ९ ॥ (अञ्चितम्)

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1. May be वृत्ते 2. A. repeats here part of the previous verse from शनैः । 3. B. सहारितं 4. A.B. पार्श्वप्रयोगता 5. A.B. द 6. A.B. नितु 7. A.B. गीतं 8. A.B. नीत 9. A. शि 10. A. ईषाधानमिदं 11. A.B. वीत

पार्श्वात्पार्श्वं शिरो[1] नीतं पर्यायैः परिवाहितम् ।
विचारविस्मयामर्षहर्षलीलादिषु स्मृतम् ॥ १० ॥ (परिवाहितम्)

एकवारं समुत्क्षिप्तं तिर्यगाधूतमुच्यते ।
आत्मसम्भावनागर्वपार्श्वस्थोर्ध्वा[2]वलोकने[3] ॥ ११ ॥ (आधूतम्)

अधस्तात्सकृदाक्षिप्तमवधूतन्निगद्यते[4] ।
तदावाहनसन्देशसंज्ञालापादिषु स्मृतम् ॥ १२ ॥ (अवधूतम्)

ग्रीवाञ्चिता[5] समुत्क्षिप्तौ यत्रांसौ तन्निहञ्चितम् ।
तदेतत्सुभ्रुवां गर्व[6]बिब्बोकललितादिषु ॥ १३ ॥ (निहञ्चितम्)

अधोगतमवाचीनस्थिताननमु[7]दाहृतम् ।
अभिवन्दनमन्दाक्ष[8]विषादप्रमुखेषु[9] तत् ॥ १४ ॥ (अधोगतम्)

यत्राननं पराचीनं तत्परावृत्तमिष्यते ।
पश्चाद्विलोकनानि[10]ष्टोद्विग्नास्यापनयादिषु ॥ १५ ॥ (परावृत्तम्)

उच्चैरुन्मुखमुत्क्षिप्तं भवेदञ्चितकन्धरम् ।
प्रांशुव्योमाग्रसूर्येन्दुताराद्युल्लोकनेषु तत् ॥ १६ ॥ (उत्क्षिप्तम्)

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1. A. गिरो B. रो 2. B. र्वोत्थोद्ध 3. A.B. लोकादिषु 4. A.B. ए(वि)षाद-प्रमुखेषु तत्। (अधोगतम्) In between the two quarters of this foot some part of 'Adhogata' definition has thus intruded. 5. B. ग्रीवान्वितं 6. A B. वीरा 7. B. From here a leaf is missing. 8. मद्राक्षि 9. A.B. From here part of Adhogata-definition has strayed above into the Avadhūta-definition. 10. B. दि

शिरो लोलितमाख्यातं सर्वतः परिलोलनात् ।
मदमूर्च्छागद[1]स्वप्नग्रहग्रस्तादिषु स्मृतम् ॥ १७ ॥ (लोलितम्)

एभ्योऽन्ये बहवो भेदा लोकाभिनयसंश्रयाः ।
ते च लोकस्वभावेन प्रयोक्तव्याः प्रयोक्तृभिः ॥ १८ ॥*

इत्युक्तं मुनिना यत्तदनुतन्त्रविधायिभिः ।
कल्पिताः कतिचिद्भेदा ब्रूमस्तानपरानपि ॥ १९ ॥

समं नैराजितं तिर्यक्नतं तिर्यङ्नतोन्नतम्[2] ।
पार्श्वाभिमुखमुन्नीतं सकम्पपरिवाहितम् ॥ २० ॥

सकम्पधुतनामान्यदुद्धुतं पार्श्वकम्पितम् ।
पार्श्वकम्पितमित्येकादश भेदाः प्रकीर्तिताः ॥ २१ ॥

प्रकृतिस्थं समं प्रोक्तं यतो भेदा विनिस्सृताः[3] ।
तत्स्यात्[4] समनख[5]ध्यानस्वभावाभिनयादिषु ॥ २२ ॥ (समम्)

प्रदक्षिणक्रमेणैव यत्रारात्रिकवद्[6] भ्रमः ।
नैराजितं[7] नृपादिनां तत्स्यान्नीराजना[8]विधौ ॥ २३ ॥ (नैराजितम्)

तिर्यक्नतं यथार्थाख्यं चिन्तापीडादिषु स्मृतम् । (तिर्यक्नतम्)
तिर्यङ्नतोन्नतं तद्वत्सुभ्रुवां विभ्रमादिषु ॥ २४ ॥ (तिर्यङ्नतोन्नतम्)

पार्श्वाभिमुखमन्वर्थसंज्ञं प्राश्वप्रलोकिते । (पार्श्वाभिमुखम्)
उन्नीतं सकृदुन्नीते पृच्छादौ समुदीरितम् ॥ २५ ॥ (उन्नीतम्)

1. B. त * This verse is a quotation from Bharata's Nāṭya Śāstra, VIII, 36 (Kasi edn.) 2. B. Corrupt. 3. B. वितिस्सृता 4. B. तस्मात् 5. B. घ 6. B. यात्रामातिकमत् 7. B. दिनं 8. B. त्मना

कम्पितेन समायोगं संप्राप्ते परिवाहिते ।
लास्ये ताललये प्रोक्तं सकम्पपरिवाहितम् ॥ २६ ॥ [सकम्पपरिवाहितम्][1]

सकम्पधुतमप्येवं............ [2]जनैः कृतम् । (सकम्पधुतम्)
धुतमेवोद्धुतं किञ्चिदुत्तानित[3]मुखं भवेत् ॥ २७ ॥

[4]कन्दुकोल्लालनान्दोल[5]सञ्चारादिप्रलोचने । (उद्धुतम्)
कम्पिताभ्यञ्चिताभ्यां स्यादर्धं[6] पार्श्वमुखं यदा ॥ २८ ॥

स्यात् पार्श्वकम्पितं पार्श्वाकम्पितं च क्रमात्सदा ।
प्रश्नताललयोल्लासहास्यादौ तद्द्वयं मतम् ॥ २९ ॥ (पार्श्वकम्पितपार्श्वाकम्पिते)

इति शिरोलक्षणानि ।

॥ अथ दृष्टिलक्षणम् ॥

[7]कान्ता हास्याञ्चिता चैव रौद्री च करुणाञ्चिता[8] ।
तथा वीराद्भुते[9] स्यातां बीभत्सा सभयानका[10] ॥ ३० ॥

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1. Name missing here. 2. प्येकवंचतुरैर्जनैः कृतम् । 3. उत्तानित 4. कर्दुको 5. ला 6. A. B. चार्ध

7. Both A and B have a gap here in the first line, and the remaining part of the verse too is corrupt; I have restored the line using the bits in the Mss. and adopting the order of the Rasa-enumeration in the succeeding verse setting forth the Sthāyi-dṛṣṭis; it will be observed that in this order and form of expression, Jāya bases himself on the mutual *utpādya-utpādaka-bhāva* of the eight Rasas which classifies them into four pairs.

8. All that is found in the two Mss. here is कान्ताभार्याचिता 9. A. B. विराजभूते 10. A. B. सहायनिका

रसोत्पत्ति[1]क्रमेणाष्टौ मयोक्ता रसदृष्टयः ।
स्निग्धा हृष्टा ततः क्रुद्धा दीना दृप्ता सविस्मिता ॥ ३१ ॥

जुगुप्सितभयांचिते[2] स्थायिष्वेवं दृगष्टधा[3] ।
शून्या लज्जान्विता श्रान्ता विषण्णा मलि[4]नाभिधा ॥ ३२ ॥

शङ्किता मुकुला ग्लाना[5] कुञ्चिता ललिता तथा ।
अभितप्तार्धमुकुले विभ्रान्ता सवितर्किता ॥ ३३ ॥

[6]आकेकरा विकोशाख्या जिह्मा त्रस्ताथ विप्लुता ।
मदिरा चेति दृष्टीनां विंशतिर्व्यभिचारिषु ॥ ३४ ॥

हर्षोत्पन्ना[7] प्रसादोत्था कामं कामवशावशा ।
शृङ्गारेऽभिमता कान्ता[8] भ्रूक्षेपापाङ्ग[9]सङ्गता ॥ ३५ ॥ (कान्ता)

[10]चित्रभ्रान्ताल्पतारा दृगाकुञ्चितपुटा क्रमात् ।
[11]कक्षादिस्पर्शपातादौ हास्ये हास्या हि[12]........ ॥ ३६ ॥

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1. A. B. सोपयोक्ता। The idea of रसोत्पत्ति is clearly intended and the restoration is obvious. 2. A.B. The syllables चिते do not give the cadence of the odd Anuṣṭubh foot; but in Śāstraic treatises, such a freedom does appear occasionally 3. B. स्थायिष्टेवन्दगष्टधा 4. B. gap. 5. B. ग्लाना 6. A. आकेनाविकेरा B. आकेरापविफेशाख्या 7. B. जप्ता 8. A.B. नाक्रान्ता 9. A.B. चांग 10. A. अचित्र 11. A.B. रक्षादिस्पर्शजातादौ सास्ये

12. A.B. After this definition of the Hāsyā-dṛṣṭi, there is a long gap in both Mss. in which are lost: (1) The definitions of the rest of the Rasa-dṛṣṭis, (2) The definitions of the Sthāyi-dṛṣṭis, (3) The Sañcāri-dṛṣṭis, (4) the application of the Rasa-Sthāyi-Sañcāri dṛṣṭis, (5) The actions of the pupils and various ways of Seeing (Tārā, Darśana-vidhi), (6) The actions of the Eye-lids (Puṭa) and (7) Brows (Bhrū) and their definitions and applications, (8) The actions of Nāsā, and (9) The first line of the enumeration of the actions of lip (Adhara).

............[अत्र महान् ग्रन्थपातः]...............*

*For having an idea of the subject-matter lost in the long gap indicated above, the corresponding portion of Bharata's own text is reproduced here.

N.Ś. VIII Śl. 45 ff. K. M. & Kasi edns.; Śl. 48ff. GOS. edn. I have extracted the N. Ś. verses in an order suitable to Jāya's enumeration.

भारतीयनाट्यशास्त्राद् अवशिष्टा रसदृष्टयः ।

क्रूरा रूक्षारुणोद्वृत्ता निष्टब्धपुटतारका ।
भ्रुकुटीकुटिला दृष्टिः रौद्री रौद्ररसे स्मृता ॥

पतितोर्ध्वपुटा सास्रा मन्युमन्थरतारका ।
नासाग्रानुगता दृष्टिः करुणा करुणे रसे ॥

दीप्ता विकसिता क्षुब्धा गम्भीरा समतारका ।
उत्फुल्लमध्या दृष्टिस्तु वीरा वीररसाश्रया ॥

या त्वाकुञ्चितपक्ष्माग्रा साश्चर्योद्वृत्ततारका ।
सौम्या विकसितान्ता च साद्भुता दृष्टिरद्भुते ॥

निकुञ्चितपुटापाङ्गा घूर्णोपप्लुततारका ।
संश्लिष्टस्थिरपक्ष्मा च बीभत्सा दृष्टिरिष्यते ॥

प्रोद्वृत्तनिष्टब्धपुटा स्फुरदुद्वृत्ततारका ।
दृष्टिर्भयानकात्यर्थं भीता ज्ञेया भयानके ॥

53 ff. K. M. & Kasi edns. 57ff. GOS. edn.

स्थायिदृष्टयः ।

व्याकोशमध्या मधुरा स्मिततारभिलाषिणी ।
सानन्दभ्रूलता दृष्टिः स्निग्धेयं रतिभावजा ॥

चला हसितगर्भा च विशत्तारानिमेषिणी ॥
किञ्चिदाकुञ्चिता हृष्टा दृष्टिर्हासे प्रकीर्तिता ॥

रूक्षा स्थिरोद्वृत्तपुटा निष्टब्धोद्वृत्ततारका ।
कुटिलकुभ्रुकुटी दृष्टिः क्रुद्धा क्रोधे विधीयते ॥

अवस्रस्तोत्तरपुटा रुद्धतारा जलाविला।
मन्दसञ्चारिणी दीना सा शोके दृष्टिरुच्यते ॥

संस्थिते तारके यस्याः स्थिरा विकसिता तथा।
सत्त्वमुद्गिरती दृप्ता दृष्टिरुत्साहसम्भवा ॥

विमलोद्वृत्ततारान्त हृष्टोभयपुटाञ्चिता।
समा विकसिता दृष्टिः विस्मिता विस्मये स्मृता॥

सङ्कोचितपुटा ध्यामा दृष्टिर्मलिनतारका।
पक्ष्मोद्देशात्समुद्विग्ना जगुप्सायां जगुप्सिता ॥

विष्फारितोभयपुटा भयकम्पिततारका।
निष्क्रान्तमध्या दृष्टिस्तु भयभावे भयान्विता ॥

62 ff. K. M. & Kasi edns. 63ff. GOS. edn.

सञ्चारिदृष्टयः

समतारा समपुटा निष्कम्पा शून्यदर्शना।
बाह्यार्थाग्राहिणी ध्यामा शून्या दृष्टिः प्रकीर्तिता ॥

किञ्चिदञ्चितपक्ष्माग्रा पतितोर्ध्वपुटा ह्रिया।
त्रपाधोगततारा च दृष्टिर्लज्जान्विता तु सा ॥

श्रमात्प्रम्लापितपुटा क्षामान्ताञ्चितलोचना।
सन्ना पतिततारा च श्रान्ता दृष्टिः प्रकीर्तिता ॥

विषादविस्तीर्णपुटा पर्यस्तान्तानिमेषिणी।
किञ्चिन्निष्टब्धतारा च कार्या दृष्टिर्विषादिनी ॥

प्रस्पन्दमानपक्ष्मा या नात्यर्थमुकुलैः पुटैः।
मलिनान्ता च मलिना दृष्टिर्विश्रान्ततारका ॥

किञ्चिच्चला स्थिरा किञ्चिदुद्गता तिर्यगायता।
गूढा चकिततारा च शङ्किता दृष्टिरिष्यते ॥

स्फुरदाश्लिष्टपक्ष्मार्धा मुकुलोर्ध्वपुटाञ्चिता।
सुखोन्मीलिततारा च मुकुला दृष्टिरिष्यते ॥

म्लानभ्रूपुटपक्ष्मा या शिथिला मन्दचारिणी।
क्रमप्रविष्टतारा च ग्लाना दृष्टिस्तु सा स्मृता ॥

आनिकुञ्चितपक्ष्माग्रा पुटैराकुञ्चितैस्तथा।
सन्निकुञ्चिततारा च कुञ्चिता दृष्टिरिष्यते ॥

मधुरा कुञ्चितान्ता च सभ्रूक्षेपा च सस्मिता ।
समन्मथविकारा च दृष्टिस्सा ललिता मता ॥

मन्दायमानतारा या पुटैः प्रचलितैस्तथा ।
सन्तापोपप्लुला दृष्टिरभितप्ता तु सव्यथा ॥

अर्धव्याकोशपक्ष्मा च ह्लादार्धमुकुलैः पुटैः ।
स्मृतार्धमुकुला दृष्टिः किञ्चिल्ललिततारका ॥

अनवस्थिततारा च विभ्रान्ताकुलदर्शना ।
विस्तीर्णोत्फुल्लनेत्रा च विभ्रान्ता दृष्टिरिष्यते ॥

वितर्कोद्वर्तितपुटा तथैवोत्फुल्लतारका ।
अधोमुखविकारा च दृष्टिरेषा वितर्किता ॥

आकुञ्चितपुटापाङ्गा सन्नतार्धनिमेषिणी ।
मुहुर्व्यावृत्ततारा च दृष्टिराकेकरा स्मृता ॥

विकोशितोभयपुटा प्रोत्फुल्ला चानिमेषिणी ।
अनवस्थिततारा च विकोशा दृष्टिरिष्यते ॥

लम्बिता कुञ्चितपुटा शनैस्तिर्यङ्निरीक्षिणी ।
निगूढा गूढतारा च जिह्मा दृष्टिरुदाहृता ॥

त्रासोद्वृत्तपुटा या तु तथोत्कम्पिततारका ।
सन्त्रासोत्फुल्लमध्या च त्रस्ता दृष्टिरुदाहृता ॥

पुटौ प्रस्फुरितौ यस्य निष्टब्धौ पतितौ पुनः ।
विप्लुतोद्वृत्ततारा च दृष्टिरेषा तु विप्लुता ॥

आघूर्णमानमध्या या क्षामान्ताञ्चितलोचना ।
दृष्टिर्विकसितापाङ्गा मदिरा तरुणे मदे ॥

किञ्चिदाकुञ्चितपुटा किञ्चिल्ललिततारका ।
अनवस्थितसञ्चारा दृष्टिर्मध्यमदे भवेत् ॥

सनिमेषानिमेषा च किञ्चिद्दर्शिततारका ।
अधोभागचरी दृष्टिरधमे तु मदे स्मृता ॥

80ff. K.M. edn.
82ff. Kasi edn.
85ff. GOS. edn.

एतासां दृष्टीनां विनियोगः

इत्येवं लक्षिता ह्येषा षट्त्रिंशद्दृष्टयो मया ।
रसजा भावजाश्चासां विनियोगं निबोधत ॥

रसजास्तु रसेष्वेव स्थायिषु स्थायिदृष्टयः।
श्रृणुत व्यभिचारिण्यः सञ्चारिषु यथास्थिताः॥

शून्या दृष्टिस्तु चिन्तायामभितप्तापि कीर्तिता।
निर्वेदे चापि मलिना वैवर्ण्ये च विधीयते॥

श्रान्ता श्रमार्ते स्वेदे च लज्जायां ललिता तथा।
अपस्मारे तथा व्याधौ ग्लान्यां ग्लाना विधीयते॥

शङ्कायां शङ्किता ज्ञेया विषादार्थे विषादिनी।
निद्रास्वप्नसुखार्थेषु मुकुला दृष्टिरिष्यते॥

कुञ्चितासूयितानिष्टदुष्प्रेक्षाक्षिव्यथासु च।
अभितप्ता च निर्वेदे ह्यभिघाताभितापयोः॥

जिह्मा दृष्टिरसूयायां जडतालस्ययोस्तथा।
धृतौ हर्षे सललिता स्मृतौ तर्के वितर्किता॥

आह्लादिष्वर्धमुकुला गन्धस्पर्शसुखादिषु।
विभ्रान्ता दृष्टिरावेगे सम्भ्रमे विभ्रमे तथा॥

विप्लुता चपलोन्माददुःखार्तिमरणादिषु।
आकेकरा दुरालोके विच्छेदप्रेक्षितेषु च॥

विबोधगर्वामर्षौग्र्यमतिषु स्याद्विकोशिता।
त्रस्ता त्रासे भवेद् दृष्टिर्मदिरा च मदेष्विति॥
षट्त्रिंशद् दृष्टयो ह्येता यथावत्समुदाहृताः।

ताराकर्म

91ff. K.M. edn.
93ff. Kaśi edn.
95ff. GOS. edn.

रसजानां तु दृष्टीनां भावजानां तथैव च॥
तारापुटभ्रुवां कर्म गदतो मे निबोधत।
भ्रमणं वलनं पातश्चलनं सम्प्रवेशनम्॥

विवर्तनं समुद्वृत्तं निष्कामः प्राकृतं तथा।
पुटान्तर्मण्डलावृत्तिस्तारयोर्भ्रमणं स्मृतम्॥

वलनं गमनं त्र्यश्रे पातनं स्रस्तता तथा।
चलनं कम्पनं ज्ञेयं प्रवेशोऽन्तःप्रवेशनम्॥

विवर्तनं कटाक्षस्तु समुद्वृत्तं समुन्नतिः।
निष्कामो निर्गमः प्रोक्तः प्राकृतं तु स्वभावजम्॥

अथैषां रसभावेषु विनियोगं निबोधत।
भ्रमणं वलनोद्वृत्ते निष्कामो वीररौद्रयोः॥

निष्क्रामणं सचलनं कर्तव्यं हि भयानके ।
हास्यबीभत्सयोश्चापि प्रवेशनमिहेष्यते ॥

पातनं करुणे कार्यं निष्क्रामणमथाद्भुते ।
प्राकृतं शेषभावेषु शृङ्गारे च विवर्तितम् ॥

स्वभावसिद्धमेवैतत्कर्म लोकक्रियाश्रयम् ।
एवं रसेषु भावेषु ताराकर्माणि योजयेत् ॥

99ff.K.M. edn.
101ff.Kasi edn.
105ff.GOS.edn.

दर्शनप्रकाराः

अथात्रैव प्रवक्ष्यामि प्रकारान् दर्शनस्य तु ॥
समं साच्यनुवृत्ते च ह्यालोकितविलोकिते ।
प्रलोकितोल्लोकिते चाप्यवलोकितमेव च ॥

समतारञ्च सौम्यञ्च यद् दृष्टं तत्समं स्मृतम् ।
पक्ष्मान्तर्गततारं यत्त्र्यश्रं साचीकृतं तु तत् ॥

रूपनिर्वर्णनायुक्तमनुवृत्तमिति स्मृतम् ।
सहसा दर्शनं यत्स्यात्तदालोकितमुच्यते ॥

विलोकितं पृष्ठतस्तु पार्श्वाभ्यां तु प्रलोकितम् ।
ऊर्ध्वमुल्लोकितं ज्ञेयमवलोकितमप्यधः ॥
इत्येष दर्शनविधिः सर्वभावरसाश्रयः ।

104ff. K.M. edn.
106ff. Kasi edn.
110ff. GOS. edn.

पुटकर्म

तारागतोऽस्यानुगतं पुटकर्म निबोधत ॥
उन्मेषश्च निमेषश्च प्रसृतं कुञ्चितं समम् ।
विवर्तितं सस्फुरितं पिहित सविताडितम् ॥

विश्लेषः पुटयोर्यस्तु स उन्मेषः प्रकीर्तितः ।
समागमो निमेषः स्यादायामः प्रसृतं भवेत् ॥

आकुञ्चितं कुञ्चित स्यात्समं स्वाभाविकं स्मृतम् ।
विवर्तितं समुद्वृत्तं स्फुरितं स्पन्दितं तथा ॥

स्थगितं पिहितं प्रोक्तमाहतं तु वितालितम् ।
अथैषां रसभावेषु विनियोगं निबोधत ॥

क्रोधे विवर्तितं कार्यं निमेषोन्मेषणैः सह ।
विस्मयार्थे च हर्षे च वीरे च प्रसृतं स्मृतम् ॥

अनिष्टदर्शने गन्धे रसे स्पर्शे च कुञ्चितम् ।
शृङ्गारे च समं कार्यमीर्ष्यासु स्फुरितं तथा ॥

सुप्तमूर्छितवातोष्णधूमवर्षाञ्जनार्तिषु ।
नेत्ररोगे च पिहितमभिघाते विताडितम् ॥
इत्येषु रसभावेषु तारकापुटयोर्विधिः ।

भ्रूकर्म

112ff. K.M. edn.
114ff. Kasi edn.
118ff. GOS. edn.

कार्यानुगतमस्यैव भ्रुवोः कर्म निबोधत ॥
उत्क्षेपः पातनं चैव भ्रुकुटी चतुरं तथा ।
कुञ्चितं रेचितं चैव सहजं चेति सप्तधा ॥

भ्रुवोरुन्नतिरुत्क्षेपः सममेकैकशोऽपि वा ।
अनेनैव क्रमेणैव पातनं स्यादधोमुखम् ॥

भ्रुवोर्मूलसमुत्क्षेपाद् भ्रुकुटी परिकीर्तिता ।
चतुरं किञ्चिदुच्छ्वासान्मधुरायतता भ्रुवोः ॥

एकस्यां हि द्वयोर्वापि मृदुभङ्गस्तु कुञ्चितम् ।
एकस्या एव ललितादुत्क्षेपाद्रेचितं भ्रुवः ॥

सहजातं तु सहजं कर्म स्वाभाविकं स्मृतम् ।
अथैषां संप्रवक्ष्यामि रसभावप्रयोजनम् ॥

कोपे वितर्के हेलायां लीलादौ सहजे तथा ।
दर्शने श्रवणे चैव भ्रुवमेकां समुत्क्षिपेत् ॥

उत्क्षेपो विस्मये हर्षे रोषे चैव द्वयोरपि ।
असूयिते जुगुप्सायां हासे घ्राणे च पातनम् ॥

क्रोधस्थानेषु दीप्तेषु योजयेद् भ्रुकुटीं बुधः ।
शृङ्गारे ललिते सौम्ये सुखस्पर्शे प्रबोधे ॥

एवंविधेषु भावेषु चतुरं तु प्रयोजयेत् ।
स्त्रीपुरुषयोश्च सल्लापे नानावस्थान्तरात्मके ॥

मोट्टायिते कुट्टमिते तथा च किलिकिञ्चिते ।
निकुञ्चितं च कर्तव्यं नृत्ते योज्यं तु रेचितम् ॥
अनाविद्धेषु भावेषु कुर्यात्स्वाभाविकं तथा ।

[1]विवर्तनं विसर्गश्च वेपनं विनिगूहनम् ।
सन्दष्टकं समुद्गञ्च कर्म[2] षोढाधरे स्मृतम्[3] ॥ ३७ ॥

क्रियते[4] यत्तिरश्चीनं तद्विवर्तनमुच्यते ।
[5]वेदनानादरासूयाहसितप्रमुखे[6] मतम् ॥ ३८ ॥

विसर्गः[7] स्याद्विनिष्क्रान्तिर्यालक्तादिक[8]रञ्जने ।
बिब्बोके[9] चञ्चलाक्षीणां[10] सम्भोगे वल्लभार्पणे ॥ ३९ ॥

122ff. K.M. edn.
124ff. Kasi edn.
129ff. GOS. edn.

नासाकर्म

इत्येवं तु भ्रुवोः प्रोक्तं नासाकर्म निबोधत ॥
नता मन्दा विकृष्टा च सोच्छ्वासाथ विकूणिता ।
स्वाभाविका चेति बुधैः षड्विधा नासिका स्मृता ॥

नता मुहुः श्लिष्टपुटा मन्दा तु निभृता स्मृता ।
विकृष्टा फुल्लितपुटा सोच्छ्वासाकृष्टमारुता ॥

विकूणिता संकुचिता समा स्वाभाविकी स्मृता ।
नासिकालक्षणं ह्येतद्विनियोगं निबोधत ॥

मदोत्कम्पसमायुक्ते नारीणामनुरोधने ।
निःश्वासे च नता कार्या नासिका नाट्ययोक्तृभिः ॥

निर्वेदौत्सुक्यचिन्तासु मन्दा शोके च योजयेत् ।
तीव्रगन्धे विकृष्टां तां रौद्रे वीरे तथैव च ॥

इष्टघ्राणे तथोच्छ्वासे दीर्घोच्छ्वासां प्रयोजयेत् ।
विकूणिता च कर्तव्या जुगुप्सासूयितादिषु ।
कार्या शेषेषु भावेषु तज्ज्ञैः स्वाभाविका तथा ॥

1. This last mentioned gap (No. 9, the first line of the enumeration of the actions of the Adhara) is filled up on the basis of the definitions that follow. 2. A.B. कर्मं 3. A. B. स्मृतः 4. A. B. गायते 5. A. द्वे 6. A. मुहितप्रमुखं B. सम्मुखप्रमुखं 7. A. पवर्गः B. ववर्गः 8. A. र्यापकाका B. यापका 9. A. विवोदरे B. बिबोको 10. A. चलाक्षीणा B. चञ्चलाक्षीणा

वेपनं कम्पनं शीतभीरोषार्ति[1]जपा[2]दिषु ।
[3]विनिगूहनमास्यान्त[4]र्गतिः प्राणगतेषु तत् ॥ ४० ॥

[5]बलाच्चुम्बति कान्ते च[6] क्रोधे बालमृगीदृशाम् ।
सन्दष्टं दशनैर्दष्टं[7] कथ्यते क्रोधकर्मसु ॥ ४१ ॥

उत्तरेण सहोद्धृत्य समुद्गमभिधीयते ।
फूत्कृतावनु[8]कम्पायां चुम्बने लालने[9]ऽपि च ॥ ४२ ॥

चतुरोऽन्यानपि ब्रूमो भेदानुक्तान्मतान्तरे ।
आयतो रेचितो वृत्तो[10] विकासी तुर्य उच्यते ॥ ४३ ॥

उत्तरेणान्वितो दीर्घः आयतः कथितः स्मिते[11] ।
चलनात् सृक्कदेशस्य रेचितः स्थिरविभ्रमे ॥ ४४ ॥

यदा मुकुलितावोष्ठौ नासिकोपान्तगामिनौ ।
ततो वृत्तः स्मृतस्तज्ज्ञैरवज्ञापरिहासयोः ।
[12]विकासी हसिते[13] योज्यः किञ्चिल्लक्ष्योत्तरद्विजः ॥ ४५ ॥

इत्योष्ठलक्षणम् ।

[14]कुञ्चितः कम्पितः फुल्लः क्षामः[15] पूर्णस्ततस्समः[16] ।
इति भेदाः कपोलस्य मुनिना षड् विनिर्मिताः ॥ ४६ ॥

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1. A. भीरोशार्ति B. भीरोगार्ति । Roga is one of the applications of the lip, but even so Roṣa, whose restoration is supported by the A reading Rośa; so Roga is omitted as Ārti can cover it. 2. A. omits. B. दिवा 3. A.B. विनिग्रहं 4. A. मस्यान्तः B. माध्यन्तः 5. A. बालाश्छम्पति B. बालाच्छपति 6. A. त्रेन B. न्तेन 7. A. सदष्टदशनैर्दष्टं B. सदष्टदर्शनैर्दष्टं 8. A. सु 9. A. लोलने 10. A. प्यक्तः B. प्रोक्तः 11. A. तस B. तो बुधैः 12. A. वि........ B. विलास 13. A.B. तो 14. A. The seven lines of the Kapola lakṣaṇa here are missing. 15. B. कामः 16. B. तमः ।

कुञ्चितः कृतसङ्कोचः शीतत्रासज्वरादिषु ।
स्फुरितः कम्पितः कोपे प्रमोदे च विधीयते ॥ ४७ ॥

फुल्लो [1]विकसितो हर्षे[2] ततः क्षामो रुजि[3] स्मृतः ।
पूर्णस्समुन्नतो गर्वे प्रोत्साहे च प्रयुज्यते ।
समस्स्वाभाविकश्शेषभावेषु विनियुज्यते ॥ ४८ ॥

इति कपोललक्षणम् ।

चुबुकं सप्तधोद्दिष्टं जिह्वादन्तोष्ठकर्मभिः ।
कुट्टनं लेहनं छिन्नं[4] खण्डनं चुक्कितं[5] समम् ॥ ४९ ॥

दष्टं च लक्षणं त्वेषां विनियोगश्च कथ्यते ।
कुट्टनं द्विजसंघृष्टिः क्रुद्धीशीतज्वरादिषु[6] ॥ ५० ॥

जिह्वाया लेहनं लेहो लेह्ये[7] लौल्ये[8] च तद्विदुः ।
द्विजानां गाढसंश्लेषं छिन्नं व्याधौ भये[9] मृतौ ॥ ५१ ॥

व्यायामे रोदने शीते तन्मतं नाट्यवेदिनाम् ।
असकृत्खण्डनं दन्तसंस्फोटो[10] जपभक्षयोः[11] ॥ ५२ ॥

सल्लापेऽध्ययने चैतद् विजानन्ति विचक्षणाः ।
दन्तपङ्क्त्योः स्थितिर्दूरं [12]जृम्भायां चुक्कितं[13] मतम् ॥ ५३ ॥

मनाक् संश्लेषणं दन्तपंक्त्योस्स्वाभाविके समम् ।
सन्दष्टं[14] दशनैर्दष्टं स्यादेतत्क्रोधकर्मसु ॥ ५४ ॥

इति चुबुकलक्षणम् ।

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1. B. विका 2. B. र्षो 3. B. जिः 4. A.B. चिह्नं 5. B. चुंक्कितं
6. A. रुद्धिशीतज्वरादिषु B. रुद्री.......दिषु 7. A. ह्यो B. ह्यो 8. B. ल्ये
9. A. गद्ये 10. B. पेटः 11. B. ये 12. B. द्रं 13. B. त्क्रितं
14. A. ददष्टिं B. दंदष्टि

व्यादीर्णा चलिता लोला रोमन्थे[1] ग्रासलोलने ।
श्वसिताद्भुतवीक्षायामेकाङ्गुलमधः[2] श्लथा[3] ॥ ५५ ॥

चलाश्लिष्टाधरा योषिदाहारे चलसंज्ञिता[4] ।
निश्चलास्या यदा[5] सैव संहता मौनतत्परा[6] ॥ ५६ ॥

स्फुरिता वेपिता प्रोक्ता शीतशीतज्वरादिषु ।
तिरश्चीनगता [7]वक्रा [8]ग्रहावेशेऽर्दितामये ॥ ५७ ॥

इति हनुलक्षणम् ।

ऋज्वी[9] [10]सृक्कानुगा वक्रा[11] नता लोलाथ लेहिनी ।
इति षोढा भवेज्जिह्वा क्रमाल्लक्षणमुच्यते ॥ ५८ ॥

ऋज्वी प्रसारिता प्रोक्ता विवृते वदने सति ।
श्वापदानां पिपासायां श्रमे चैषा विधीयते ॥ ५९ ॥

लिहाना सृक्कणी सृक्कानुगा मृष्टादन[12]क्रुधोः ।
उच्चाग्रा विवृतास्यस्था[13] वक्रा नृहरि[14]दर्शने ॥ ६० ॥

नताग्रा स्यान्नता जृम्भावदनान्तर[15]वीक्षयोः ।
विदीर्णास्ये चला लोला[16] वेतालादि[17]विडम्बने ।
दन्तानोष्ठौ च लिहती[18] लेहनी लेहने मता ॥ ६१ ॥

इति जिह्वाकर्माणि ।

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1. B. दो 2. A. ध B. थ 3. A.B. र्शथाम् B. श्लथाम् 4. A. संहित B. संहता 5. A.B. यायदा 6. A. मौनतौ वराः B. तोपरा 7. A.B. च 8. B. गृ 9. A.B. ज्वि 10. B. स्र 11. A.B. क्त्रा 12. A.B. जु 13. A. स्वस्था B. वस्था 14. A. B. नुहरि 15. Antara here means 'inside', not another. 16. B. लां 17. A.B. वतालादि । 18. A.B. लेहनी

चर्वणच्छेदने स्यातां पीडन[1]ग्रहणे ततः[2] ।
अन्त्यं[3] निष्कर्षणं ज्ञेयं तत्कर्माणि च पञ्चधा ॥ ६२ ॥

एतान्यन्वर्थसंज्ञानि; चर्वणं चणकादिषु ।
ताम्बूलवीटिका[4]च्छेदे छेदनं; पीडनं पुनः ॥ ६३ ॥

स्फोटने क्रमुकादीनां कोपे च परिकीर्तितम् ।
भियाङ्गुलीतृणादीनां[5] ग्रहणं ग्रहणे रणे ।
मतं निष्कर्षणं [6]कीशरोदनाभिनयं प्रति ॥ ६४ ॥

इति दन्तकर्माणि।

समाञ्चिता नता त्र्यश्रा [7][रेचिता कुञ्चितोन्नता ।
वलिता च निवृत्ता च ग्रीवा नवविधा स्मृता] ॥
...........[अत्र ग्रन्थपातः]................
[8]त्र्यश्रा पार्श्वगता[9] स्कन्धभारेण परिपीडिते[10] ॥ ६५ ॥

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1. A.B. ना　2. A.B. नताः　3. A.B. न्त्य　4. A.B. पीडिका
5. A. ङ्गुलीन्तृणादीनां B. वलीन्तृणादीनां । अङ्गुली is the correct reading; it is supported also by Devendra's Saṅgītamuktāvalī; it is not known how 'अङ्गुलैः' given in instrumental separately in the Ānandāśrama edition of the Saṅgīta Ratnākara with an editorial note can be construed. 6. A. क्री

7. There is a gap here in both Mss. in which are lost the enumeration of the five other Grīvās—Recitā, Kuñcitā, Unnatā, Valitā and Nivṛttā, — which I have tentatively restored on the basis of the definitions and their order that follow, —as also the definitions and applications of the first three—Samā, Añcitā and Natā; for the latter the corresponding lines from Bharata are here reproduced for reference: समा स्वाभाविकी ध्यानस्वभावजपकर्मसु ।
अञ्चितापसृतोद्बद्धकेशाकर्षोर्ध्वदर्शने ।
नता नतास्येऽलङ्कारबन्धे कण्ठावलम्बने ॥

8. Of the definition and application of Tryaśrā, just a little of the line is lost, which has been restored.

9. A.B. पार्श्वतानता　10. A.B. ता

रेचिता[1] विधुता भ्रान्ता[2] भवेन्मथन[3]नृत्तयोः ।
ऊर्ध्वं सङ्कुचिते मूर्ध्नि कुञ्चिता गलरक्षणे ॥ ६६ ॥

[4]उन्नताभ्युद्गता[5] सा स्यात् ग्रैवेयालोकितादिषु ।
प्रलोकिते स्वभङ्गे[6] च वलिता पार्श्वतोमुखी[7] ।
स्वस्थानं पुनरानीता निवृत्ताभिमुखादिषु ॥ ६७ ॥

[8]शिरःकर्मानुगामित्वं ग्रीवायाः कर्मणो यतः ।
यत्किञ्चिदस्ति तत्कर्म तदस्यामखिलं स्वयम् ॥ ६८ ॥

इति ग्रीवालक्षणानि ।

सूचने च मनोवृत्तेः[9] मुखरागस्य मुख्यता ।
शरीराभिनये[10] यस्मात् कार्यस्तस्मादिहादरः ॥ ६९ ॥

स्वाभाविकः[11] प्रस[12]न्नाख्यो [13]रक्तः श्यामश्चतुर्थकः[14] ।
मध्यस्थादिषु[15] भावेषु स्वभावाभिनयेषु च ॥ ७० ॥

स्वाभाविकः,[16] प्रसन्नस्तु शृङ्गाराद्भुतहास्ययोः ।
रक्तो मदेषु[17] करुणे वीरे रौद्रे च[18] जायते ॥ ७१ ॥

श्यामो भवति बीभत्सभयानकसमाश्रयः[19] ।
[20]नाङ्गिकाभिनयो भाति मुखरागविनाकृतः ॥ ७२ ॥

किमु धत्ते श्रियं जातु मधु पुष्पायुधं विना ।
सूर्योदयं विना पद्मं विभ्रमा[21] यौवनं विना ॥ ७३ ॥

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1. B. चने 2. A. भ्राता B. भ्रता 3. B. मन्मथ 4. A.B. विनता 5. B. न्नता 6. A.B. मंगे 7. A.B. खि 8. A.B. This line has strayed two lines up, before प्रलोकिते । 9. A.B. त्ते 10. A. मुखेनये B. मुखे 11. A.B. क 12. B. पस 13. B. श 14. A. कम् 15. A.B. ष्ट 16. A.B. क 17. A.B. मन्देषु 18. B. व 19. A.B. याः 20. A.B. नासिका 21. A.B. जा

मुखरागं[1] विनाभिख्यां[2] भजतेऽभिनयो न हि ।
आङ्गिकाभिनयस्यास्य मुखरागो हि जीवितम् ।
विना तेन [3]बिभर्त्येष [4]सादृश्यं पुस्तचेष्टितैः[5]* ॥ ७४ ॥

इति मुखरागः ।

चतुरमकरराजि[6] प्रोल्लसत्पद्मकोशं
भ्रमरललित[7]लीलं हंसपक्षाभिरामम् ।
प्रविचलदलपद्मं कर्कटाद्यैरुपेतं
जलधिजलमिवेदं ब्रूमहे[8] हस्तलक्ष्म ॥ ७५ ॥

पताकात्रिपताकाख्यौ भुजङ्गमृगशीर्षकौ ।
कर्तरीकटकासूचीशुकहंसमुखाभिधाः[9] ॥ ७६ ॥

कपित्थशिखरौ पद्मकोशकाङ्गुलमुष्टयः[10] ।
चतुरभ्रमरारालहंसपक्षार्ध[11]चन्द्रकाः ॥ ७७ ॥

सन्दंशमुकुलाभिख्यावूर्णना[12]भालपल्लवौ ।
ताम्रचूडश्च वियुता[13]श्चतुर्विंशतिरित्यमी ॥ ७८ ॥

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1. A.B. ग 2. A.B. ख्या 3. A. विभर्त्येष B. विभात्येष 4. A.B. सा... ....स्तचेष्टितैः

5.* This last quarter has a small gap in both Mss. which has been restored as above on the basis of the sense and what is left of the quarter; the meaning is that without mukha-rāga, āṅgikābhinaya is mechanical and lifeless; the verb 'bibharti' and the available letter 'sā' suggests *'sāmyam' or 'sādṛśyam'*, the latter being metrically adequate; the letters at the end 'sta (ve ? ce) ṣṭitaiḥ' contain in the first component of the compound, some word standing for the sense 'mechanical' or 'a lifeless object', and it might well be a 'doll' or *'pusta'*.

6. A.B. जी 7. B. मिलित 8. A.B. ब्रह्महे 9. A. भिधा B. पिसा 10. A. ङ्गष्टयः B. ...ष्टयः 11. A.B. य 12. A. पूर्णणा B. घूर्णता 13. A.B. विधुताः

अञ्जलिः कटकावर्धमानस्वस्तिककर्कटाः ।
कपोतनिषधो[1]त्सङ्गगज[2]दन्तावहित्थकाः[3] ॥ ७९ ॥

[4]डोलः पुष्पपुटो वर्धमानो मकर इत्यमी ।
त्रयोदश[5]विधा युग्महस्ताः स्युर्मुनि[6]सम्मताः ॥ ८० ॥

चतुरश्रावथोद्वृत्तौ[7] तथा तल[8]मुखाभिधौ ।
स्वस्तिकौ विप्रकीर्णाख्यावरालकटकामुखौ ॥ ८१ ॥

आविद्धवक्रौ सूच्यास्यौ[9] रेचितावर्धरेचितौ ।
उत्तानवञ्चिताभिख्यौ पल्लवौ सनितम्बकौ ॥ ८२ ॥

केशबन्धौ लतासंज्ञौ करिहस्ताभिधौ ततः ।
पक्षवञ्चितकौ पक्षप्रद्योतौ तार्क्ष्यपक्षकौ[10] ॥ ८३ ॥

दण्डपक्षाह्वयावूर्ध्व[11]मण्डलौ पार्श्वमण्डलौ ।
उरोमण्डलनामानावुरःपार्श्वार्धमण्डलौ ॥ ८४ ॥

मुष्टिकस्वस्तिकावन्यौ नलिनीपद्मकोशकौ ।
अलपल्लवनिष्पन्नावुल्बणौ ललितौ तथा ॥ ८५ ॥

वलितौ च करा नृत्ते[12] विंशतिः स्युर्नवाधिकाः ।
यद्येवं मिलितास्सर्वे षट्षष्टिस्त्रिविधा अपि ॥ ८६ ॥

चतुष्षष्टिकरा ह्येते नामतोऽभिहिता मया* ।
इत्युक्तं ब्रह्मपुत्रेण भरतेनापि तत्कथम् ॥ ८७ ॥

अयुक्तेषु च[13] सूच्यास्यः स्वस्तिकस्संयुतेष्वपि ।
तावेवात्र समानाख्यौ नृत्तहस्तौ प्रकीर्तितौ ।
यत्तु 'नामत' इत्याह मुनिः सत्यं न चान्यथा ॥ ८८ ॥

1. A.Bनिवहो 2. A.B. गन्द 3. A. वभिर्थिका: B. वहिज्ञका: 4. B. मोलः 5. B. विंश 6. A.B. मति 7. B. योद्वत्तौ B. धोद्वतौ 8. A.B. तत्तत्स्थल 9. A.B. स्थौ. 10. A.B. श्चकौ 11. A.B. दूर्ध्वे 12. A.B. नृत्ये

* Quotation from Bharata's N. S., IX. 17 (Kasi edn.)

13.A. B. च missing.

5

पल्लवावेव ललितौ लताख्यौ वलिताविति ।
निश्चित्य नृत्त[1]हस्तेषु हित्वा तद्वितयं पुनः ।
सोमेश्वरादयः केचित् सप्तविंशतिमूचिरे ॥ ८९ ॥

स्वस्तिकौ विप्रकीर्णौ च रेचितावर्धरेचितौ ।
[2]नामभेदान्मिथोभिन्नौ तद्वदत्रापि मन्यताम् ॥ ९० ॥

स्यातां येषां [3]मतेऽभिन्नावुल्व[4]णावल[5]पल्लवौ ।
मण्डलानां च सामान्यमण्डलत्वमिति ध्रुवम् ॥ ९१ ॥

सन्त्यज्यते त्रयं[6] तेषु नृत्त[7]विद्याविशारदैः ।
एवं चेन्न पृथक् स्यातां रेचितावर्धरेचितौ[8] ॥ ९२ ॥

[9]उल्बणावलपद्मौ च भिन्नौ[10] यदि मुनेर्मते ।
बहुत्वं प्राप्नुतश्चैतावलपद्मोल्बणाविति ॥ ९३ ॥

अञ्जल्यादेः करद्वन्द्वप्रयोज्यस्य[11] कथं मुनिः ।
उक्तवैकवचनं नृत्त[12]हस्ते द्विवचनं [13]व्यधात् ॥ ९४ ॥

नृत्ये[14] संयुक्तयोस्सिद्धिः हस्तत्वे सततं भवेत् ।
नृत्तहस्तेषु हस्ताभ्यां हस्तेनैकेन वा भवेत् ॥ ९५ ॥

हस्तत्वसिद्धिरित्यस्मात्कारणादु[15]भयोरपि[16]।
प्राधान्यं वक्तुकामोऽसौ मुनिर्द्विवचनाज्जगौ ॥ ९६ ॥

[असंयुतहस्ताः]

प्रकृतित्वात्पताकस्य प्रवृत्तिस्सर्वकर्मसु ।
जायते हि स्वभावेन विनियोगोऽस्य[17] तन्महान् ॥ ९७ ॥

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1. A.B. नित्य 2. A.B. सा 3. मतेभिन्ना 4. B. ब्द 5. A. B. विल 6. A. B. सन्त्यज्य त्रितयं 7. A. त्य 8. A ता 9. A.B. उद्ब 10. A. न्ना 11. A. स्स 12. A.B. नित्यं 13. A. प्य 14. A.B. नृत्ये is wanting in both Mss. 15. B. वु 16. A. रिव 17. B. गस्य

प्रसूतिर्बहुहस्तानामत एवास्य मुख्यता ।
तर्जनीमूलगो[1]ऽङ्गुष्ठः कुञ्चितः कुञ्चिताङ्घ्रिवत् ॥ ९८ ॥

अङ्गुल्यो यत्र जायन्ते समश्लिष्ट[2]प्रसारिताः ।
स पताक इति ख्यातः पताकाकारधारणात् ॥ ९९ ॥

हर्षगर्व[3]प्रहारादौ [4]कालदेशस्थितौ[5] भवेत् ।
चपेटे [6]तालिकायाञ्च स्याद्वराभयदानयोः ॥ १०० ॥

पुष्पादेस्संयुतो हर्षे विश्लिष्ट[7]चलिताङ्गुलिः ।
ललाटोर्ध्वे[8]गतोऽधस्ताद्[9] वर्षधारानिरूपणे ॥ १०१ ॥

पुष्पोपहारशय्यादौ स्वस्तिकीभूय विच्युतः[10] ।
[11]मिथोघृष्टतलो मृष्टपिष्टधौतादिषु स्मृतः ॥ १०२ ॥

मिथस्संमुखविश्लिष्टः शिलाव्युत्पाटनादिषु[12] ।
पक्षोत्क्षेपे कटीक्षेत्रात् गच्छन्नविरलाङ्गुलिः[13] ॥ १०३ ॥

उत्साहन[14]बहुप्रांशुप्रमुखेषु सरेचकः ।
निषेधे[15] चलितः पार्श्वे स्यादधः पुष्कराहतौ ॥ १०४ ॥

तिर्यगग्रोच्चसर्पी[16] स्याच्चलाङ्गुलिरधस्तलः[17] ।
समीरे लहरीवेगे वेलाक्षोभेऽप्ययं[18] क्रमात् ।
स एवोत्तानितो हस्तो [19]भवेदोघप्रदर्शने[20] ॥ १०५ ॥ (इति पताकः[21])

आनम्रानामिकस्सोऽयं त्रिपताकः करो भवेत् ।
यतोऽत्राङ्गुल्यस्तिस्रः पताकाकारसंस्थिताः ॥ १०६ ॥

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1. A. को 2. B. शिष्ट 3. B. च्छ 4. A.B. हाल 5. A. शेद्धितो 6. A.B. ना 7. B. विशिष्ट 8. A.B. र्ध 9. A.B. स्ता 10. A.B. विद्युत: 11. A.B. तिथो 12. B. व्युत्पादनादिषु 13. A. न्नूर्ध्व-चलाङ्गुलिः which is wrong in the applications mentioned. B. न्नरवाङ्गुलि 14. B. ने 15. B: ध 16. A.B. र्पि 17. A.B. ला 18. B. रयं 19. A. भये 20. A.B. प्रमर्शने 21. B. पक्षकः

आवाहनावतरण[1]प्रणामोन्नामने[2]ष्वयम् ।
माङ्गल्यवस्तुसंस्पर्शप्रवेशादौ च[3] शस्यते ।
अनुकृत्या[4] यथार्थाख्याः[5] भवेयुः प्रायशः कराः ॥ १०७ ॥ (त्रिपताकः)

पताकस्य यदा निम्नं तलं सर्पशिरास्तदा ।
प्रतिग्रहे प्रदानेऽथ तोयधारणसेकयोः[6]॥ १०८ ॥

गतौ सर्पस्य [7]मल्लोरुबाहुस्फोटनयोर्भवेत् ।
कुंभिकुंभ[8]द्वय[9]स्कन्धबन्धुरास्फोट[10]नादिषु ॥ १०९ ॥ (सर्प[11]शिराः)

अस्याङ्गुष्ठकनिष्ठे[12] चेदूर्ध्वके मृगशीर्षकः ।
[13]द्यूताक्षपातने[14] शक्त्या उल्लासे[15] स्वेदमार्जने ।
इह साम्प्रतमत्रास्तीत्यादौ चैव प्रयुज्यते ॥ ११० ॥ (मृगशीर्षकः)

त्रिपताकस्य मध्यायास्तर्जनी पृष्ठदर्शिनी[16] ।
[17]यदा भवेत्तदा [18]विद्धि ज्ञेयोऽसौ[19] कर्तरीमुखः[20] ॥ १११ ॥

अलक्तकादिना पादरञ्जनादावधोमुखः[21] ।
उत्तानो दृष्टिशृङ्गादौ तथा लेखादिवाचने ॥ ११२ ॥ (कर्तरीमुखः)

तलस्थानमिता मध्या मुखेऽङ्गुष्ठनिपीडिता ।
वक्रा[22]प्रदेशिनी शेषे [23]वक्रोर्ध्वे कटकामुखे ॥ ११३ ॥

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1. B. आवाहनमवतर 2. न्न 3. A.B. wanting in a syllable here.
4. A. अनेल्ययं B. अने-ल्यं 5. B. यथास्त्वाङ्खयाः. The 'hands' bear names which are significant by reason of their 'similarity' (anukṛti) to the objects after which they are named. *cf.* Bharata on the basis of Hastas, आकृत्या चेष्टया चिह्नैः etc. IX. 152, Kasi edn.
6. B. सेकयोः 7. B. omits this word. 8. A. भि 9. A.B. पय 10. A. स्फाल 11. B. सर्वक 12. B. ष्ठ 13. A.B. दू 14. A.B. दने 15. A.B. शक्यामुल्लोसे 16. B. दर्शनी 17. A.B. जला 18. B. वृद्धि 19. A.B. ज्ञेया 20. A.B. खा 21. A. खीः 22. A. वरा B. वक्ता 23. B. वक्रो

[1]स्रग्दामप्रग्रहच्छत्रव्यजना[2]दर्शधारणे ।
शरवस्त्राञ्चलाकर्षे[3]................... ॥ ११४ ॥ (कटकामुखः)

[4]भवेत्सूचीमुखो हस्तः[5] तर्जन्यस्यायता यदि ।
ऊर्ध्वानना नता लोला कम्पिता जृम्भिता तथा ।
उद्वाहिता चलेत्य[6]स्मिन् तर्जनी सप्तधा मता ॥ ११५ ॥

ऊर्ध्वानना[7] भवेदूर्ध्वा क्रियतेऽधोमुखी[8] नता ।
लोला पार्श्वान्तरं याता कम्पिता स्पन्दिता स्मृता[9] ॥ ११६ ॥

जृम्भिताभिमता किञ्चित् कुञ्चयित्वा प्रसारिता ।
उद्वाहिता व्रजन्त्यूर्ध्वं गच्छन्ती [10]कामतश्चला ॥ ११७ ॥

[11]पृथङ्मिथः प्रभेदाय विनियोगेषु युज्यते ।
[12]ऊर्ध्वास्या तर्जनैकत्वयष्टिघोणग्रहादिषु ॥ ११८ ॥

ऊर्ध्वाविलोला [13]च भवेद् वाममण्डलवर्त्तिनी[14] ।
चक्रे तथाभिधे[15] शस्त्रकुलालरथदेहिनाम् ॥ ११९ ॥

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1. A. स्रद्दाम B. हृदाम 2. A.B. व्यञ्जना

3. A.B. Gap. The further uses of Kaṭakāmukha are lost in the gap; further, four and a half lines and parts of one more line from the coming treatment of the next 'hand', Sūcīmukha, have strayed here and are repeated; at their end is found the name 'Kaṭakāmukha'. The further uses of Kaṭakāmukha according to Bharata are: Hotra, Havya, Khanḍana or Kanḍana, Peṣaṇa, Āyata-daṇḍa-grahaṇa, Puṣpāvacaya, Pratoda, Aⁿkuśa, Śara, Jyā-ākarṣa and Strī-darśana.

4. A.B. The above mentioned gaps are indicated here. 5. B. हस्तः missing. 6. A.B. न्य 7. B. gap up to 'Pārśvāntaram' in next line. 8. A. क्रि...धामुखी 9. B. तथा 10. B. क्र 11. B. This line missing here except for...ते in the end; but in the earlier repetition, it is found in B too. 12. A.B. ऊर्ध्वात्त, but ऊर्ध्वास्या correctly in the earlier repetition. 13. A.B. च not found. 14. A.B. नी 15. A. बतविधे B. वतर्विधे. *cf.* Saṅgīta-ratnākara at the same place, शस्त्रे चक्राभिधे etc. VII. 150.

ग्रहणे [1]सर्वलोकस्य वृत्तमण्डलयोरपि ।
[2]गण्डेऽनु कुण्डले[3] सौदामन्यां[4] स्फुरितकम्पिता ॥ १२० ॥

[5]उत्कृष्टा तु पताकायां मञ्जर्यां कम्पिता मता ॥
मीनादिवक्रसञ्चारे पार्श्वात्पार्श्वान्तरं गता[6] ॥ १२१ ॥

अङ्गुष्ठोपहिता[7] धूपदीपयोः काकपक्षके[8] ।
अलाब्वादिषु वल्लीषु [9]द्राक्षादिषु लतास्वपि ॥ १२२ ॥

पल्लवे पतने वक्रभावे बालभुजङ्गमे ।
विनता स्रुक्[10]सम्पन्ना वराहादिषु दंष्ट्रिषु ॥ १२३ ॥

[11]वामतो दक्षिणं [12]यावत् प्रोन्नता विनता क्रमात् ।
उदयास्तमयौ दीर्घ[13]गमनात्[14] सूचयत्यसौ ॥ १२४ ॥

वाक्यं निरूपय[15]त्यास्या[16]भ्यग्रे[17] कुञ्चितजृम्भिता ।
कुण्डलाङ्गदयोः स्पर्शे कुन्तलानां प्रसाधने ॥ १२५ ॥

स्वेदस्य मार्जने[18] पत्रभङ्गादौ च प्रसारितः ।
उत्कम्पसहिता सैव भ्रामिता रोषदर्शने ॥ १२६ ॥

स्यात्तदेति स इत्यादौ सैवोत्तानी[19]कृता पुनः ।
क्रोधेन रिपुनिर्देशे कोऽसाविति[20] निरूपणे ॥ १२७ ॥

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1. B. From here gap up to end of line and the first letter of the next line. 2. A. गन्धे B. -ड 3. B. ल 4. A.B. न्या 5. A.B. आकृष्टा which is neither suitable in Patākā nor one of the actions of Sūci set forth above ; Utkṛṣṭā meaning Ūrdhvā is quite applicable. *Cf.* also S. Ratnākara, VII. 152. 6. A.B. तम् 7. A. अङ्गुष्ठोभिहिता B. अङ्गुष्ठोहिहि 8. B. Whole pāda missing. 9. A.B. ल 10. A. स्रुक्त्व 11. A. पारतः B. वारतोल 12. B. gap from here upto 'udayāsta' in next line. 13. A.B. र्घौ 14. A. ना B. न 15. A.B. यि 16. A.B. स्या 17. B. र्ये 18. B. gap from here upto 'sahi' in next line. 19. A.B. नि 20. A.B. क्रोधाविज

अग्रगा कथिता[1] [2]तत्र[3] वस्तुनश्च दवीयसः ।
[4]तिरश्च कर्ण[5]कण्डूतौ सङ्गमे सङ्गतान्यया[6] ॥ १२८ ॥

विश्लेषिता वियोगे[7] स्यात् कलहे स्वस्तिकी[8]कृता ।
मिथः[9] [10]शृङ्खलिताबन्धे[11] तालमात्रान्तरालयोः* ॥ १२९ ॥

स्वसंमुख[12]पराङ्[13]मुख्यो[14]र्दक्षिणं[15]गतयोः[16] द्वयोः ।
[17]सूर्यस्यास्तमयस्सूर्यो[18] भागस्तस्य हि दक्षिणः ॥ १३० ॥

एवं वामे शशाङ्कस्य भागस्तस्य हि सम्मतः[19] ।
आन्ताग्राधोमुखी यत्र [20]कूपावर्तशिलादिषु ॥ १३१ ॥

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1. A. तां 2. B. gap from तत्र to कण्डू in next line. 3. A.त्रै 4. A. निरश्चि B. gap 5. A. कण्ठ 6. A.B. मोन्यया 7. B. ग 8. A.B. के 9. A.B. मृत 10. B. श 11. A. वंधे B. बद्धे

* 'तालमात्रान्तरालयोः'—This seems to refer not to a *Nṛtya*-hasta-viniyoga, but a *Nṛtta*-hasta-viniyoga; the meaning seems to be something like the Intermediate Pauses in the midst of the rhythmic sequences; in the present South Indian Bharata Nāṭya, for example, in the poses figuring in Tillāna and elsewhere too, the double Sūci (Samyuta) hooked together as mentioned here (mithaḥ śṛṅkhalitā) occurs in the arms held over the head like a frame round the face; one whole sequence with variations is done with this pose.

12. A.B. खी 13. B. Gap from here upto सूर्य in next line. 14. A. ख्यौ 15. A. णां 16. A. यो 17. In this and the next line, the idea is clear, though not the construction. The movement to the right indicates the Sun and its setting and that to the left the Moon and its setting. A. सूर्या B. सूर्य missing. 18. A.B. अस्तमये and सूर्ये in locative would be better. 19. This may be a corruption for सव्यत;

20. A.B. कृपा. कूप or Well is the correct object, and not रूप as printed in the G.O.S. edn. of Nāṭya Śāstra, II,P. 45, verse 77 and Kasi edn. IX.70.

सङ्गताधोमुखी [1]फाले [2]त्र्यम्बकस्य निरूपणे ।
तत्रैव तिर्यगुत्ताना सहस्राक्षस्य सूचने ॥ १३२ ॥ (सूची)

अञ्चिताङ्गुष्ठसंलग्ना चन्द्रलेखेव तर्जनी ।
निमितानामिका मध्याकनिष्ठे वलितोर्ध्वगे[3] ॥ १३३ ॥

यत्रासौ शुकतुण्डः स्याद् [4]यथार्थाख्यौ विसर्जने ।
आवाहने धिगित्युक्तौ नाहमित्यादिदर्शने ॥ १३४ ॥ (शुकतुण्डः)

अङ्गुष्ठतर्जनीमध्याः सङ्गताग्राः परस्परम् ।
विरलोर्ध्वे परे[5] यत्र मतो हंसास्य इत्यसौ ॥ १३५ ॥

श्लक्ष्णत्वं[6] मृदुताल्पत्वं मर्दन[7]क्षेपणादिषु ।
किञ्चित्प्रस्प[8]न्दमानादौ यथायोगं विधीयते ॥ १३६ ॥ (हंसास्यः)

कटकामुखमध्यादिकनिष्ठान्ता अधो यदा[9] ।
तलमध्यस्थिताग्राः स्युः कपित्थोऽसौ निगद्यते ॥ १३७ ॥

[10]तोमरासिगदाचक्रकुन्त[11]सायकशक्तिषु ।
[12]छुरिकास्फोटने सत्ये पथ्ये[13] श्रेयसि[14] वेष्यते ॥ १३८ ॥ (कपित्थः)

तर्जन्यपि तलस्था[15]ग्रा कपित्थस्य, समुच्छ्रितः ।
अङ्गुष्ठस्तु यदा हस्तः शिखरः कीर्तितस्तदा ॥ १३९ ॥

[16]ग्रहणे काशपाशादौ शक्तितोमरमोचने ।
कान्तानां कुन्तलोत्क्षेपे[17] चरणाधररञ्जने ॥ १४० ॥ (शिखरः)

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1. A.B. हाले 2. B. Gap from here to the end of the first quarter of the next line. 3. A. तेध्वगे 4. B. Gap up to the end of the first quarter of the next line. 5. A. र्ध्वेवरे B. र्ध्ववरे 6. A. त्व B. one म extra and gap after मृ upto the first two syllables of the next line. 7. A. ने 8. A.B. स्य 9. A. दयस्तथा B. दयस्तदा 10. B. Line missing. 11. A. न्द 12. A. छदिका B.--दिका 13. A.B. पश्ये 14. A. खे 15. A.B. या 16. B. Line lost except for last letter. 17. B. क्षेपे

अङ्गुल्यो यत्र साङ्गुष्ठा[1] विरला[2]कुञ्चितोर्ध्वगाः ।
आसन्नाग्र[3]प्रदेशाः स्युः दरहाससरोजवत् [4] ॥ १४१ ॥

[5]पद्मकोशः स विज्ञेयो बालिका[6]कुचदर्शने ।
कपित्थश्रीफलादीनां ग्रहणे चायमिष्यते ॥ १४२ ॥ (पद्मकोशः)

हंसास्यस्य [7]नतानामा विश्लिष्टाग्रास्त्रिकाग्निवत्[8] ।
यत्राङ्गुष्ठादयस्तिस्रः स काङ्गूलोऽ[9]भिधीयते ॥ १४३ ॥

शिशूनां चिवुक[10]स्पर्शे स्वल्पके तरुणे फले ।
स्याद्भ्रूरोषवाक्येषु सोऽङ्गुलीक्षेपणैः पुनः[11] ॥ १४४ ॥

[12]शिखरस्य[13] यदा[14]ङ्गुष्ठो मध्यमां पीडयन् स्थितः ।
तदा मुष्टिरिति ख्यातः खड्गकुन्तादिधारणे ॥ १४५ ॥

प्रहारे गात्रसंवाहे रसनिष्पीडनादिषु ।
निष्पीडे दोहनेऽङ्गुष्ठः तासां[15] गर्भस्थितोऽपि च* ॥ १४६ ॥ (मुष्टिः)

श्लिष्टप्रसारितास्तिस्रः कनीयस्युन्नता तथा ।
मध्यमामूलगोऽ[16]ङ्गुष्ठो यद्येवं चतुरस्तदा ॥ १४७ ॥

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1. A.B. ष्ठो 2. A.B. णे 3. A. स्र B. श्र 4. B. Gap; whole quarter missing except for the first letter द. 5. B. Whole quarter missing. 6. B. पालिका 7. A.B. नना 8. A. विश्लिष्टाखास्त्रिको भवत् । B. विश्वस्तिको भवेत् । 'Trikāgnivat' 'like the three sacrificial fires, Tretāgnis.' 9. B. कान्तूलः 10. B. ज 11. A.B. णे 12. A.B. A gap is wrongly indicated here. 13. A.B. शिखास्य 14. A.B. पदा 15. A. नासां

*This variant form of Muṣṭi, in which the thumb is permitted to be inserted into the folded and closed fingers, is mentioned in some other texts too; it is followed in the Kathakali.

16. A.B. लक B. लङ्ग

स्यादेकेनाल्पमध्यादि द्वाभ्यां पद्मदलाक्षिणी ।
किञ्चिन्मण्डलगत्या[1] तु ताभ्यां तत्त्व*त्रपादिकम् ॥ १४८ ॥

†ऊर्ध्वगेन सितं रक्तं, मण्डलेन करेण[2] तु ।
पीतं, नीलं तथा वर्णं मृदितेन[3] प्रदर्शयेत् ॥ १४९ ॥ (चतुरः)

लग्नाग्रौ[4] मध्यमाङ्गुष्ठौ तर्जनी कुञ्चिता मनाक् ।
विरलोर्ध्वे[5] परे यत्र भ्रमरस्सोऽभिधीयते ॥ १५० ॥

दीर्घनालाब्जकह्लारकुमुदोत्पलधारणे ।
प्रसाधने मृगाक्षीणां कर्णपत्रप्रधारणे[6] ॥ १५१ ॥ (भ्रमरः)

विरले[7] वलितोर्ध्वाश्चेत्[8] मध्याद्याः फणिमस्तके § ।
अरालः[9] सत्त्वशौण्डीर्यधैर्यगाम्भीर्यकान्तिषु ॥ १५२ ॥

वारणे सौरभाघ्राणे स्वेदापनयनादिषु ।
[10]केशसंग्रहणोत्कर्षलीलयोश्च नतभ्रुवाम् ॥ १५३ ॥ (अरालः)

पताका[11]ङ्गुलयस्तिस्रो मूलेष्ववनता मनाक् ।
कनीयस्यूर्ध्वगा यत्र स करो[12] हंसपक्षकः[13] ॥ १५४ ॥

स्पर्शेऽनुलेपने[14] गण्ड[15]संश्रये स्यात्प्रतिग्रहे ।
आवापे[16] गात्रसंवाहे रोमोञ्च[17]प्रमुखेष्वसौ ॥ १५५ ॥ (हंसपक्षकः)

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1. A.B. त्वा

* Sattva or Satya in Nāṭya Śāstra ; Vicāra in Saṅgīta Ratnākara ; Satya and Vicāra render Jāya's reading Tattva here correct.

† See Nāṭya Śāstra IX. 96 (K. M.), 94 (Kasi), 100 (GOS.)

2. A.B. न केन 3. A. मृद्रिकेन B. मुद्रिकेन 4. A. श्रौ B. लयाश्रौ 5. A. णेघ्वे B. णेर्ध्वे 6. A. प्रसारणे 7. A.B. णे 8. B. र्ध्वा चेत्

§ Means Sarpaśirṣa-hasta.

9. A.B. अनालः 10. A.B. को 11. B. का missing 12. B. रा 13. B. पक्षकः 14. A.B. नुगमने 15. B. गुण 16. A. अवामे B. आवामे 17. A. रोमाञ्च

भुजङ्गशिरसोऽङ्गुष्ठो यदा स्याद्दूरविच्युतः[1] ।
स्यातोऽर्धचन्द्रनाम्नासौ बल[2]निर्घाटने तदा ॥ १५६ ॥

कलशेन्दुकलाकाञ्ची[3]मध्य[4]कुण्डलकम्बुषु[5] ।
यथायोगं कृशाङ्गीनां लीलादौ[6] च विधीयते ॥ १५७ ॥ (अर्धचन्द्रः)

अरालस्य यदा[7]ङ्गुष्ठतर्जन्योस्सङ्गतिस्तदा ।
संदंशस्त्रिविधस्सोऽपि स्यादग्रमुखपार्श्वजः ॥ १५८ ॥

अन्योन्यनखसंश्लेषादग्रसंदंशको भवेत् ।
ग्रथनेऽपचये[8] सूक्ष्मपुष्पाणां ग्रहणे पुनः ॥ १५९ ॥

सूत्रकेश[9]तृणादीनां [10]शल्याद्युत्पाटना[11]दिषु ।
मुखसंदंशकस्तद्वत् संश्लेषादग्र[12]पर्वणोः ।
वितर्केऽसौ विगुत्युक्तौ वृन्तात्प्रसवमोचने ॥ १६० ॥

प्रवालरचनावर्तिशलाकालेख्यकर्मसु ।
लाक्षानिष्पीडने नेत्ररञ्जनादौ प्रजायते ॥ १६१ ॥

मुक्तादिवेधने बाणे ब्रह्मसूत्रस्य मार्जने ।
लक्ष्ये ध्याने गुणादौ च[13] सद्वितीयो[14] भवेदसौ ॥ १६२ ॥

तथैव पार्श्वसंश्लेषात्[15] संदंशः पार्श्वजो मतः ।
[16]सदोषवचनं कुत्साम[17]सूयापेलवादि[18] च ।
हस्तप्रयोगनिपुणो वामेनानेन दर्शयेत ॥ १६३ ॥ (संदंशः)

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1. A.B. विद्युतः 2. A.B. वाल. Bala-nirghāṭana means forcible necking out; the word 'bala' is added by Jāya from Abhinavagupta's gloss; and Śārṅgadeva too has it.
3. A.B. कौञ्ची 4. A.B. ध्ये 5. A. कंपिषु B. कंबिषु 6. A. टौ 7. A.B. था 8. A. वचयें 9. सूत केश 10. A. B. ल 11. A. दना 12. A. षादर B. षदा 13. B. च missing 14. A. सद्वितीयः B. साद्वतीयः 15. A. B. षा 16. A.B. सं 17. B. म missing 18. A.B. वेलवादि

पञ्चाप्य[1]ङ्गुलयो यत्र सङ्गताग्रास्समुच्छ्रिताः ।
मुकुलोऽसौ सरोजादिमुकुलानां निरूपणे ॥ १६४ ॥

अर्चने देवतादीनां बलौ[2] कामुकचुम्बने ।
वलयामोचने पञ्चसंख्यायां चायमिष्यते ॥ १६५ ॥ (इति मुकुलः)

अङ्गुल्यः पद्मकोशस्य[3] नितान्तावनता यदि ।
ऊर्णनाभो भवेदेषां शिरःकण्डूयने करः ॥ १६६ ॥

कर्षाश्मचौर्यकेशादिग्रहे कुष्ठस्य[4] दर्शने ।
चिबुके स्वस्तिकीभूतौ[5] श्वापदानां निरूपणे ॥ १६७ ॥ (ऊर्णनाभः)

आवर्तिन्यः कनिष्ठाद्या विरलाः पृष्ठगाः क्रमात् ।
यस्मिन्नङ्गुल्यः सोऽयं समुद्दिष्टोऽलपल्लवः ॥ १६८ ॥

कस्य त्वमिति नास्तीति प्रतिषेधाय भाषणे ।
शून्ये च वचने स्त्रीणामात्मसम्भावनेऽपि च ।
अलपद्ममम़ुं चाहुश्चलपद्मानुकारतः ॥ १६९ ॥ (अलपल्लवः)

भ्रमरस्य यदा नाम कनीयस्यौ[6] तले स्थिते ।
ताम्रचूडस्तदा ज्ञेयः कुक्कुटेऽल्पनिराकृतौ[7] ॥ १७० ॥

सशब्दविच्युतः[8] ताले शैघ्र्ये[9] विश्वासने क्षणे ।
आह्वाने बालकादीनां भर्त्सने नृपजृम्भणे ॥ १७१ ॥ (ताम्रचूडः)

इत्यसंयुक्तहस्ताः ।

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1. A.B. भ्य 2. A.B. बलि 3. B. पद्के...स्य 4. A.B. पृष्ठस्य 5. A.B. ते
6. B: व्यसौ 7. A. निलोधृतौ B. निलाधृतौ 8. A. B. विद्युतः
9. A. B. ल्ये

[1]पताकतलयोः श्लेषाद्[2] अञ्जलिः प्रणतौ क्रमात् ।
भूदेवगुरुदेवानां वक्षोवक्त्रशिरःस्थितः ।
*क्रोधे च परिहासे च नास्त्ययं नियमः पुनः ॥ १७२ ॥ (अञ्जलिः)

स्वस्तिकाकारताश्लिष्टौ भवेतां कटकामुखौ ।
मणिबन्धप्रदेशे चेत् कटकावर्धमानकः ।
अन्योन्याभिमुखं चैनं केचिदाहुर्मनीषिणः ॥ १७३ ॥

असौ शृङ्गारकार्येषु ताम्बूलग्रहणादिषु ।
रुष्टप्राणेश्वरीपादप्रणामेष्वपि चेष्यते ॥ १७४ ॥ (कटकावर्धमानः)

स्यादरालीकृतस्सोऽयं वामपार्श्वगतो यदा ।
उत्तानश्च तदा ज्ञेयः स्वस्तिको मुनिसम्मतः ॥ १७५ ॥

दीर्घवस्तुवनोत्तुङ्गभूविस्तीर्णाम्बुदाव्ययाः† ।
विच्युतेन नृणां[3] योज्याः पताकेन तु योषिताम् ॥ १७६ ॥ (स्वस्तिकः)

करयोः करशाखाः स्युरन्योन्यान्तरनिर्गताः ।
यत्रासौ कर्कटो ज्ञेयो जृम्भणे हनुधारणे ।
स्थूलाङ्गे ग्रहणे कंवोः[4] [5]आलस्याच्चाङ्गमोटने ॥ १७७ ॥ [कर्कटः]

अन्योन्यपार्श्वसंश्लेषात् कपोतस्सर्पशीर्षयोः ।
वक्षस्थ[6]श्चावगन्तव्यो गुरुसम्भाषणे तु सः[7] ॥ १७८ ॥

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1. B. वातक 2. A. B. शेषाद्

* In anger or laughing at, the palms are rubbed; in those cases, there is no rule about the height at which the double Patākā hands should be held.

† The last 'Avyaya' refers to heaven or sky.

3. A.B. नरा. नृणां is supported by योषिताम् later and the difference in prayoga in this case for men and women.

4. A. कंजा 5. A. लील्सा B. लीलासा 6. A.B. स्थैः 7. A.B. सा

विनये प्राङ्मुखः[1] स्त्रीभिः कम्पितो भयशीतयोः ।
कूर्मकं कथयन्त्येन[2]मपरे कूर्मकाकृतिम्[3] ॥ १७९ ॥ (कपोतः)

कूर्पराभ्यन्तरे[4] धृत्वा[5] भुजं वामेन दक्षिणम् ।
[6]अन्यं मुष्टिकृतं वामे कूर्पराभ्यन्तरे[7] न्यसेत् ॥ १८० ॥

यद्येतन्निषधः सोऽयं स्तम्भाश्लेषे भये भवेत् ।
औत्सुक्य[8]सौष्ठवाटोपस्थैर्य[9]गर्वमदादिषु ॥ १८१ ॥

*भट्टाभिनवगुप्तोऽस्य लक्ष्म[10] दूरान्तरं जगौ ।
वेष्टितः[11] स्यात्कपित्थेन मुकुलो निषधस्त्विति[12] ।
†निरुक्ति§विनियोगाभ्यां व्याख्यायां व्यक्तमब्रवीत्[13] ॥ १८२ ॥

अनेन वर्त्मना यातास्त्वन्य[14] तन्त्रविधायिनः$ ।
पूर्वलक्षणमेवास्य मेने कीर्तिधरः पुनः ॥ १८३ ॥ (निषधः)

अरालौ सर्पशीर्षौ वा व्यत्यासाद्[15] भुजयोः[16] स्थितौ ।
प्रकोष्ठस्वस्तिकौ तावदुत्सङ्गः स्यात्[17] स्वसम्मुखौ ॥ १८४ ॥

निष्पीडामर्षरोषेषु परोक्षस्पर्शशीतयोः ।
[18]कण्ठाश्लेषे[19] वरोरूणाम् ईर्ष्यायां[20] कुचगोपने ॥ १८५ ॥ (उत्सङ्गः)

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1. A.B. ख 2. A. श्ये B. त्ये 3. A. तिः 4. A.B. कूर्पराण्यन्तके
5. A.B. कृत्वा 6. B. अन्यजुष्टि 7. B. कूर्पन्तरे... 8. A. क्यं 9. B. र्ये

* See Abhinavabhāratī, GOS. II. p. 60, Śl. 147 of N. S. and comments on it. Abhinavagupta read a definition of Niṣadha totally differrent from the one given above and which Jāya reproduces below.

10. A.B. लक्ष्यं 11. A.B. त 12. A.B. स्विति

† Abhinavagupta's etymology of Niṣadha referred to here is "तदभ्यन्तरे निषण्णमास्त इत्यतोऽयं निषधः।" GOS. edn. II. p. 60.

§ Its Viniyogas, not reproduced by Jāya, are:

सङ्ग्रहपरिग्रहौ धारणं च समयश्च सत्यवचनं च ।
संक्षेपः संक्षिप्तं निपीडितेनाभिनेतव्यम् ॥

13. A. व्यक्तमन्त्रवित् B. व्यक्तमन्त्रवीत 14. A.B. स्वन्य

$ Eg. Someśvara and Śārṅgadeva.

15. A.B. भ्यत्यास्याद् 16. A.B. यो 17. A.B. डत्सङ्गस्या 18. A. कर्ण
19. A.B. षो 20. A.B. इष्यायां

अंसकूर्परयोर्मध्ये धारयेते परस्परम् ।
भुजङ्गशिरसी[1] यत्र गजदन्तस्स कीर्तितः ।
[2]भारस्तम्भग्रहे[3] चैव शैलाद्युत्पाटने मतः[4] ॥१८६॥ (गजदन्तः)

अधिवक्षोऽञ्चितौ स्यातां शुकतुण्डौ[5] पराङ्मुखौ ।
शनैर्वर्तनयाधस्तात् नीतो यस्मिन्नधोमुखौ ।
सोऽवहित्थो भवेत्कार्श्य[6]श्वासोत्कण्ठादितानवे[7] ॥१८७॥ (अवहित्थः)

[8]आस्कन्धाभ्यामधः स्यातां पताकौ पार्श्वलम्बितौ ।
यस्मिन्नेष भवेद्दोलो विषादे सम्भ्रमे मदे ।
अभिघातामयावेगमूर्च्छाशस्त्र[9]क्षतादिषु ॥१८८॥ (दोलः[10])

मिथः करभयोः* श्लिष्टौ भुजङ्गशिरसौ यदा ।
तदा पुष्पपुटः प्रोक्तो याच्ञायां[11] देवतर्पणे ।
पुष्पपानीयधान्यानां भक्ष्याणामपि धारणे ॥१८९॥ (पुष्पपुटः)

[12]पराङ्मुखौ हंसपक्षौ[13] वर्धमानस्स उच्यते ।
द्वारवातायनोद्घाटे स्वस्तिकीभूय विच्युतः ॥१९०॥

[14]रिपूरःपाटनाद्येषु नैकत्वाद्विच्युतस्समः ।
भुजङ्गशिरसा[15] चैनं कीर्तयन्त्यपरे बुधाः ॥ १९१॥ (वर्धमानः)

पताकावुन्नताङ्गुष्ठौ व्यादीर्णाग्रावधःस्थलौ ।
मणिबन्धाग्रविन्यासौ स्यातां चेन्मकरः स्मृतः ॥ १९२ ॥

तरक्षुव्यालसिंहानां नक्राद्यम्बुनिवासिनाम् ।
क्रव्यादानां[16] नदीपूरप्रभृतीनां[17] च दर्शने ॥१९३॥ (मकरः)

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1. A.B. सि 2. A.B. हार 3. A.B. गृहे 4. A.B. ततः 5. A. शुकतुण्डौ B. शुककण्डौ 6. A. काश्य B. कास्य 7. B. तोनने 8. A.B. अस्कन्दाभ्यासधौ 9. A. B. मूर्छशास्त्र 10. A. दोषलः

* Karabha is the outer edge of the palm.

11. A.B. याज्ञयां 12. A.B. प्राङ्मुखौ 13. A. adds चेत् B. adds द्वे चेत् 14. A. रिपुः B. रिपु 15. A. B. से 16. A.B. दीनां 17. B. भूतीन

अभिनेयं जगत्सर्वम्[1] अनन्तोऽभिनयोऽप्ययम् ।
य एव युज्यते हस्तो[2]* [.................... ॥
....................] तत्तेषामप्यनन्तता ॥ १९४ ॥

मत्वेति प्रायिकं[3] यद्यद्रूपं तत्तत्[4] जगौ मुनिः ।
अभिनेयपदार्थानामाभिमुख्यस्य सिद्धये ॥ १९५ ॥

अभीष्टानां तु दृष्टार्थं यस्मादेते करास्ततः ।
अन्येऽपि बहवो लोकविदितास्सन्ति तान्सुधीः ॥ १९६ ॥

देशकालप्रयोगार्थ[5]वेदी[6] नेत्रादिचेष्टितैः† ।
अनुकूलैः प्रयुञ्जीत स्थायिसञ्चारिसूचकैः ॥ १९७ ॥

क्वापि नाम्नः[7] क्वचिल्लोकात् कुत्रचिद्विलयोगतः§ ।
लक्ष्यं क्वचन निश्चेयं[8] संप्रदायवशादिह ॥ १९८ ॥

पताकात्रिपताकाद्या विज्ञेया नामतो बुधैः ।
मुष्टिप्रभृतयो लोकात्, काङ्गूलचतुरादयः ॥ १९९ ॥

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1. A. B. सार्द 2, A. B. हस्तौ

* After this the two mss. indicate no gap, but the meaning of the author requires here something more, between the quarter य एव युज्यते हस्तः and तत्तेषामप्यनन्तता. The second and third quarters of the verse seem to be missing, and तत्तेषां etc. appears to be the last quarter of the verse. The meaning is "the whole universe is to be rendered in gesture ; hence gesture is infinite ; however only the 'hand' that is suitable (is used; even so many are the suitable hands;) hence, the 'hands' are also infinite; therefore the Sage set forth only the more common ones."

3. A.B. प्रायकं 4. B. only one तत् 5. A. B. र्था 6. A.B. दि

† *Cf.* Bharata IX. 155.

7. A. B. त्म:

§ द्वि-त्र-योगतः means 'by application of two or three principles, Nāman, Loka and Sampradāya.' *Cf.* Saṅgīta Ratnākara: VII. 94 and Kallinātha thereon. 8. A.B. निश्चैलम्

द्वियोगात् निषधारालप्रमुखाः सम्प्रदायतः ।
श्रेष्ठमध्यकनीचानां विदधीत प्रयोगवित् ।
क्रमेण फालवक्त्रोरःक्षेत्रसञ्चारिणः करान्[1] ॥ २०० ॥

यथावल्लक्षणोपेताः प्रयोज्याः श्रेष्ठमध्यमैः ।
अधमैर्लौकिका[2] हस्ता अवस्थावशतः पुनः ॥* २०१ ॥

उत्तमैरपि दर्पादिदर्शने नीच[3]पालवत्[4] ।
प्राप्य कालं प्रयोगं च नीचैरुत्तममध्यवत् ।
हस्ताः कार्या न वा[5] कार्या मुनेराशयवेदिभिः ॥ २०२ ॥

विकर्षाकर्षणोत्कर्षा निग्रहोऽथ परिग्रहः ।
मोक्षरक्षणविक्षेपा[6] विसर्गश्छेद[7]भेदने ॥ २०३ ॥

संश्लेषाह्वानविश्लेषास्तोदस्ताडन[8]तर्जने ।
धूनानामोटन[9]स्फोटा इत्याख्यातानि विंशतिः ।
कोविदैः करकर्माणि दधत्यन्वर्थसंज्ञताम् ॥ २०४ ॥

॥ इति हस्तकर्माणि ॥

येन क्रियाविशेषेण विशेषोऽ[10]भिनया[11]श्रयः ।
स्वसिद्धावनपेक्षायामङ्गुलीचाल[12]नात्मना ॥ २०५ ॥

क्रियते करणं तस्मात्, तच्चतुर्विधमुच्यते ।
अप[13]वेष्टनमुद्वेष्टो व्यावर्त[14]परिवर्तने ।
हस्तानां करणान्येवं जन्यानि जनकानि च ॥ २०६ ॥

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1. A. करात् B. क्षणात् 2. B. लोकिका
* *Cf.* Bharata, N. S. IX. 165 (Kasi edn.).
3. A. न द्व B.-च 4. B. वित् 5. A. नैव 6. A.B. पि 7. B. र्गाच्छेद 8. B. थातन 9. B. दन 10. A. षा 11. B. भिश्रा 12. A. वा 13. B. प्र 14. A.B. र्त्ति

तर्जन्याद्यङ्गुलीनां तु पूर्वमावेष्टनक्रमात् ।
अन्तः पाणि[1]र्निजात्[2] पार्श्वाद्वक्षोगच्छत्यधस्तलः[3] ॥ २०७ ॥

यत्र तत्करणं प्रोक्तं नृत्त[4]ज्ञैरपवेष्टितम् ।
तथैवोद्वेष्टनं तासां कुर्वन्नु[5]त्तानितो बहिः ।
वक्षसः पार्श्वमायाति यस्मिन्नुद्वेष्टितं तु तत् ॥ २०८ ॥

कनिष्ठाद्यङ्गुलीनां चेदन्तरावर्तनं क्रमात् ।
उत्तानितस्य हस्तस्य वक्षःप्राप्तस्य पार्श्वकः ।
व्यावर्तितं तदाख्यातं नृत्तविद्याविशारदैः ॥ २०९ ॥

तथैव बाह्यत[6]स्तासां[7] यत्र स्यात्परिवर्तनम् ।
अधस्तस्य तु हस्तस्य वक्षसा पार्श्वगामिनः ॥ २१० ॥

नृत्तविद्यारहस्यज्ञैः तदुक्तं परिवर्तितम् ।
एतच्चतुष्टयं हस्तं प्रयोज्यं नाट्यनृत्तयोः ॥ २११ ॥

युक्तं[8] भ्रू[9]मुखरागाद्यैः करणं कुर्वतः क्वचित् ।
हस्तस्यानुचरीभूत्वा दृष्टिर्धावति धावतः ॥ २१२ ॥

॥ इति हस्तकरणानि ॥

[हस्तप्रचाराः]

उत्तानोऽधस्थलः[10] तिर्यक् तथो[11]र्ध्वाधोमुखा इति ।
प्रचाराः[12] पञ्च हस्तस्य यथार्था मुनिसम्मताः ॥ २१३ ॥

ऊर्ध्वाधस्तिर्यगग्रस्वसंमुखोपपदास्तलाः ।
स्युः पञ्चोपपदैरेभि[13]रेवं पञ्चमुखा अपि ।
एवं दशविधं चारं करस्याभिदधुः परे ॥ २१४ ॥

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1. A.B. णि 2. A.B. निजाः 3. A. स्थलः B. स्थलात् 4. A.B. तत्तनृत्त 5. A. अकुर्वन्तु B. कुर्वद 6. A. B. त missing. 7. A. प extra. B. च extra. 8. A.B. क्ता 9. B. भू 10. A. B. ले 11. A. B. लो 12. B. प्रचराः 13. A. द्दि

ऊर्ध्वाधोमुखयोर्लीनौ संमुखाग्रतलावुभौ ।
तलभेदेषु संसृष्टमवशिष्टं मुखत्रयम् ।
इत्याशयपरो भेदान् पञ्चैव मुनिरब्रवीत् ॥ २१५ ॥

ऊर्ध्वगोऽधोगतस्तिर्यग्गतो[1]ऽन्यस्त्वग्रतोगतः ।
संमुखागत इत्यन्ये पञ्चहस्तगतीः[2] जगुः ॥ २१६ ॥

इत्येवं गतिभेदात्तत्पञ्चधा हस्तपञ्चकम् ।
उत्तमैस्सत्त्वभूयस्त्वाद्धस्ताः स्वल्पप्रचारिणः ॥ २१७ ॥

मध्यप्रचारिणः कार्या मध्यमैः[3] मध्यमत्वतः[4] ।
नीचैरत्यन्तविक्षिप्ताः सत्त्वहीनो[5]ऽधमो यतः ॥ २१८ ॥

[बाहुप्रकाराः]

ऊर्ध्वगः पृष्ठगस्तिर्यग्गतः स्वस्तिकमण्डलौ ।
अपविद्धाञ्चिताविद्धकुञ्चिताधोमुखा इति ।
आहुर्दशविधं बाहुं[6] नाट्ये नृत्ते च तद्विदः ॥ २१९ ॥

ऊर्ध्वगश्शिरसोऽप्यूर्ध्वं, गच्छन् स्वस्यैव पृष्ठतः ।
पृष्ठगः, पार्श्वगस्तिर्यग् गतो बाहुः[7] परेण चेत् ॥ २२० ॥

स्वस्तिकः स्वस्तिकीभूतो, मण्डलः परितो भ्रमन् ॥
ततो मण्डलवन्निर्यन्[8] अपविद्धस्तु[9] वक्षसः ॥ २२१ ॥

प्राप्योरस्तः[10]शिरःक्षेत्रमुरः प्रत्याहृतोऽञ्चितः[11] ।
[12]स्यादाविद्धोऽन्तरा[13] क्षेपात्, कुञ्चितस्तीक्ष्णकूर्परम् ।
भवेद् द्विगुणतां नीतो[14]ऽधो[15]मुखः [16]क्षितिसंमुखः[17] ॥ २२२ ॥

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1. A. दतो 2. A. गति B. गती 3. A. B. मे 4. A. B. मध्य एव तः
5. B. नी 6. A.B. हुः 7. A.B. बहुः 8. A. B. वर्ध्वं तिर्यन्
9. A.B. अविद्धस्त 10. स्तद 11. A.B. हारोञ्चिता 12. B. य
13. A.B. रात् 14. A. द्विगुणितानीतः 15. B. सो 16. A. खी
17. A. खम्

सरलान्दोलितौ[1] नम्रोद्वेष्टितोत्सारिता[2]स्तथा[3] ।
प्रसारित इति प्राहुः बाहुमन्ये तु षड्विधम् ॥ २२३ ॥

प्रसृतः पार्श्वयोरूर्ध्वम्[4] अधो वा सरलः स्मृतः ।
भवेदान्दोलितोऽन्वर्थो नम्रः स्याद्वक्रितो[5] मनाक् ॥ २२४ ॥

[6]भवेदुद्वेष्टितस्तिर्यक् मणिबन्धविवर्तितः[7] ।
स्वस्वपार्श्वान्तरात्पार्श्वं गच्छन्नुत्सारितो मतः ॥ २२५ ॥

अनुधावन् पुरोदेशं समाख्यातः प्रसारितः[8] ।
[9]स्वोक्तावान्तरभेदत्वादिमान् मुनिरमुञ्चत[10] ॥ २२६ ॥

॥ इति बाहुप्रकरणम् ॥

[11]द्रुतमध्यादिवैचित्र्यात् समस्तव्यस्त[12]योजनात् ।
पर्यायशो हि[13] बाहूनां करणेषु[14] चतुर्ष्वपि ।
[15]वर्तनाः क्रियमाणास्तु सम्भवन्तु परश्शतम् ॥ २२७ ॥

यच्चत्वारिंशतं केचित् शतं केचिदिमान् जगुः[16] ।
सङ्ख्याया[17] नियमस्तस्मादिति कर्तुमसांप्रतम् ॥ २२८ ॥

चिन्ताशोक[18]जरारोगशीतप्रालेयवृष्टिभिः ।
[19]तन्द्रामूर्च्छाजुगुप्साभिः[20] पीडितेषु विषादिनि[21] ॥ २२९ ॥

प्लवौदन्वत्तपः[22]स्थेषु ह्रीते[23] ग्लाने नभश्च्युते[24] ।
सङ्ग्रामत्रस्त[25]निश्चेष्टहस्तहीनेषु हर्षिते ॥ २३० ॥

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1. A.B. तो 2. B. दिताः 3. A. तदः B. तदा 4. A.B. तोदूर्ध्वम् 5. A. द्वकितः B. द्वता 6. A.B. भवेद्वे 7. A.B. नः 8. A.B. ताः 9. सोक्ता 10. B. मुचत 11. A.B. दूतमध्यादि 12. A. स्यस्त 13. A. भि 14. B. षु wanting. 15. A.B. वर्त्मना: 16. A.B. बहुः 17. A. संघ्यूया 18. A. भ्रेक 19. A.B. तन्मूर्च्छा 20. A.B. सुगुप्साभिः 21. A.B. नी 22. A.B. स्थप 23. A. इते B. दूते 24. A.B. नभच्यते 25. A. ग्रस्त

स्वप्ने स्वप्नायिते[1] मत्ते प्रमत्तोन्मत्तयोर्जडे ।
नाभिनेयाः[2] करा बाह्यान्[3] द्रव्यादीन्[4] गमयन्ति ये ॥ २३१ ॥

यथा सर्पशिराः सर्पं यथा च मकरो झषम्[5] ॥
सूचयत्यान्तरीं[6] चित्तवृत्तिं सात्त्विकभाववत् ॥ २३२ ॥

यो यो भावः स्वभावत्वात् तेषामभिनयो मतः ।
[7]शुकास्यस्य यथेर्ष्यायां पताकस्य यथा मुदि ॥ २३३ ॥

यथा त्रासे कपोतस्य शोके डोलस्य वा यथा ।
एवं भावविशेषेऽपि कार्यं हस्तानुकूल्यतः ॥ २३४ ॥

[नृत्तहस्ताः]

चतुरश्रत्वमङ्गस्य नृत्ते जीवितमुच्यते ।
तदाकरतया[8] पूर्वं चतुरश्रावुदाहृतौ ।
प्रायेण नृत्तहस्तानां प्रभव[9]त्वाच्च सूरिभिः ॥ २३५ ॥

[10]बिम्बसूत्रसमस्कन्धकूर्परौ कटकामुखौ ।
पराङ्मुखौ यदा स्यातामुरसोऽष्टाङ्गुलान्तरौ ॥ २३६ ॥

चतुरश्रौ तदा ज्ञेयौ सौष्ठवेनापि संयुतौ ।
आकर्षणे स्रगादीनां विष्णोरभिनये पुनः ॥ २३७ ॥ (चतुरश्रः)

चतुरश्रौ करौ पूर्वं कृत्वोद्वेष्टितकर्मणा ।
हंसपक्षीकृतौ वक्षः[11]क्षेत्रे वैचित्र्यतस्तयोः ॥ २३८ ॥

एको व्यावर्तनेऽन्यश्च युगपत्परिवर्तने[12] ।
यदोद्वृत्तौ तदा स्यातामूर्ध्ववर्तनया त्विमौ ॥ २३९ ॥

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1. A. थिते 2. A.B. न्नेयाः 3. A. B. ह्या 4. A. द्रव्याति B. द्रव्यादि 5. A.B. षः 6. A.B: करिं 7. A.शुकस्यास्य B. शुकस्यास्य 8. A B. कारतया 9. A.B. प्रभाव 10. What the expression बिम्बसूत्र means is not known. 11. A:B. पक्षः 12. A.B. ते

तालवृन्तस्य तुल्यत्वात् तालवृन्तापराभिधौ ।
अत एव मता[1]वेतौ तालवृन्तनिरूपणे ॥ २४० ॥ (उद्वृत्तौ)

चतुरश्रौ करौ हंसपक्षौ कृत्वेव पूर्ववत् ।
अन्योन्याभिमुखौ[2] त्र्यश्रौ[3] समातौ स्वस्वपार्श्वगौ[4] ।
कार्यौ तलमुखावेवं हृद्य[5]मद्दलवादने[6] ॥ २४१ ॥ (तलमुखौ)

स्वस्तिकौ मणिबन्धान्ते भूत्वेवैतौ स्व[7]लक्षणौ । (स्वस्तिकौ)
स्वस्तिकोऽथ[8]स्तथा वाशु विच्युतौ विप्रकीर्णकौ ॥ २४२ ॥ (विप्रकीर्णकौ)

पूर्वपूर्वोपजीवित्वमेतेषां विद्यते क्रमात् ।
पताकस्वस्तिकौ पूर्वमलपद्मविधानतः ॥ २४३ ॥

व्यावृत्तपरिवृत्तौ च कृत्वोर्ध्वौ पद्मकोशकौ[9] ।
व्यावृत्तपरिवृत्तौ च ततः कृत्वा तयोः पुनः ॥ २४४ ॥

अरालमेकमन्यं तु विदध्यात्कटकामुखम् ।
चतुरश्रेण चेत्स्यातामरालं कटकामुखम् ॥ २४५ ॥

[10]आचार्याः स्वस्तिकेनेति केचित्प्राहुरिमौ पुनः ।
प्रागरालौ परे प्राहुः [11]कटकास्यावतःपरम् ॥ २४६ ॥ (अरालकटकामुखौ)

अंसाभ्यां कूर्पराभ्यां च भुजाभ्यां च क्रमद्यथा ।
कुटिलाभ्यां विलासेन पताकौ[12] वर्तितौ तदा ।
अवाङ्मुखतलौ ज्ञेयौ बुधैराविद्धवक्रकौ[13] ॥ २४७ ॥ (आविद्धवक्रौ[14])

व्यावृत्तपरिवृत्ताभ्यां[15] प्रथमं चतुरश्रगौ ।
पताकौ भवतः पश्चात् तथा स्तः फणिमस्तकौ । २४८ ॥

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1. B. ममा 2. A.B. खो 3. A. त्रश्रो B. त्रश्रो 4. B. श्वगौ 5. B. द्यं 6. A.B. नैः 7. A.B. स 8. A. स्त 9. A.B. शिकौ 10. A.B. आचार्य 11. B. परत्रो 12. B. कटकावस्या 13. A. वक्त्रकौ 14. A. क्त्रौ 15. B. वर्ताभ्याम्

ततस्तथैव सूच्यास्यौ पार्श्वे[1] तिर्यक् प्रसारितौ ।
पर्यायेण च[2] सूच्यास्यौ[3] ज्ञेयौ नृत्तप्रयोक्तृभिः ॥ २४९ ॥ (सूच्यास्यौ)

भ्रमतो रेचितौ सन्तौ हंसपक्षौ द्रुतं यदि ।
प्रसृतोच्चतलत्वेन विख्याताविति[4] रेचितौ ।
उक्तौ नरहरेरेतौ दैत्योरस्तटपाटने ॥ २५० ॥ (रेचितौ)

यद्येको रेचितस्तद्वद् अपरश्चतुरश्रगः ।
पर्यायेण करावेव[5]मर्धरेचितसंज्ञकौ ॥ २५१ ॥ (अर्धरेचितौ)

[6]अंसगण्डककालानां[7] समक्षेत्रे क्वचित् स्थितौ[8] ।
त्रिपताकौ मनाक् तिर्यगुत्तानौ संमुखौ तथा ।
कूर्परांसं चलत्किञ्चित् स्यातामुत्तानवञ्चितौ ॥ २५२ ॥ (उत्तानवञ्चितौ)

व्यावर्तेत भुजादूर्ध्वं प्रसार्य परिवर्तनात् ।
पताकौ मणिबन्धस्थौ शिथिलौ स्वस्तिकीकृतौ ॥ २५३ ॥

सम्पद्येते यदा विद्धिः कथितौ पल्लवौ तदा ।
केचित्पताकयोः[9] स्थाने त्रिपताकाविहाब्रुवन् ॥ २५४ ॥ (पल्लवौ)

उत्तानितौ मुखार्धेन[10] विचित्तौ स्कन्धदेशतः ।
निष्क्रान्तौ पूर्ववच्चेतौ केशबन्धावुदाहृतौ ॥ २५५ ॥ (केशबन्धौ)

प्रलंबितभुजौ तिर्यक् पताकौ चेत्प्रसारितौ ।
लताख्याविति विज्ञेयौ नृत्ताभिनयगोचरौ ।
नितंबप्रभृतिष्वेषु त्रिपताकौ जगुः परे ॥ २५६ ॥ (लताख्यौ)

लताहस्तो भवेत्पार्श्वात् पार्श्वं दोलावदुन्नतः[11] ।
[12]कर्णेऽन्यस्त्रिपताकश्चेत् करिहस्तं विदुर्बुधाः । २५७ ॥

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1. B. र्श्वे 2. A.B. no च 3. A. सौ 4. A.B. विकृतावपि 5. A. करा चैव
6. B. अस्त 7. B. पोलानां 8. A. समक्षेत्रेकवि B. ईनांस्मत्क्षेत्राविक्रविद्यथा
9. A.B. Visarga missing. 10. B. क्त्रेन 11. A.B. रः 12. A. कण्ठे

कटकामुखमत्नान्ये[1] केचित्पूर्वं ललाटकम् ॥ (करिहस्तौ)
त्रिपताकौ कटीमूर्धिन दत्ताग्रौ[2] पक्षवञ्चितौ ॥ २५८ ॥ (पक्षवञ्चितौ)

कटीपराङ्मुखाग्रेण[3] पक्षप्रद्योतकाविमौ[4] ।
एतौ शोभावहौ नित्यं पक्षप्रद्योतपूर्वकौ ॥ २५९ ॥ (पक्षप्रद्योतकौ)[5]

तौ पताकीकृतौ सन्तावधस्तल[6]मधोगतौ ।
[7]उत्पतन्तौ च तरसा तार्क्ष्यपक्षावुदाहृतौ ॥ २६० ॥ (तार्क्ष्यपक्षौ)

वक्षःक्षेत्रं श्रयत्येको येन कालेन पार्श्वतः ।
व्यावृत्या हंसपक्षाख्यः तेनैव परिकीर्तितः ॥ २६१ ॥

प्रसारितभुजोऽन्यस्तु[8] तिर्यक् पर्यायशः[9] पुनः ।
एवमङ्गान्तरेणापि क्रिया स्याद्दण्डपक्षयोः ॥ २६२ ॥

उभयोर्यौगपद्येन प्राहुः बाह्वोः प्रसारणम् ।
व्यावृत्तपरिवृत्तं च क्रमेणात्र क्रियाविदः ॥ २६३ ॥ (दण्डपक्षौ)

व्यावृत्त[10]वक्षसौ फाल[11]वर्त्मना[12] पार्श्वमागतौ ।
ततो मण्डलवद् भ्रान्तौ प्रसारितकरौ भुजौ ॥ २६४ ॥

पताकौ चेन्मतावूर्ध्व[13]मण्डलौ नृत्तकोविदैः ।
चक्रवर्तिनिकेत्यन्यत्[14] प्रथितं नाम लोकतः ।
प्राह कीर्तिधराचार्यः करयोरनयोरिति ॥ २६५ ॥ (ऊर्ध्वमण्डलौ)

तौ मिथस्सम्मुखौ पार्श्वविन्यस्तौ पार्श्वमण्डलौ[15] ।
स्कन्धक्षेत्रादधः स्वस्वपार्श्वयोर्भ्रमणं परे ॥ २६६ ॥

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1. A.B. त्तान्ये 2. न्ताग्रौ 3. A. मुखाग्रे तौ B. मुखग्रेण 4. A.B. वौ 5. A.B. This title is found at the end of the previous line. 6. A.B. स्थल 7. A. B. उत्पन्नौ तरसा [A. तरसाता] तार्क्ष्य... ...पक्षावुदाहृतौ । Restored from context and meaning. 8. A. भुजान्यस्तु B. भुजन्यस्तः 9. A. तः 10. A.B. त्ता 11. हाल 12. B. वर्त्तना 13. A.B. मनादूर्ध्व 14. B. त्य wanting. 15. B. ला

आविद्धभुजयोरूचुः तयोरन्वर्थवादिनः ।
कक्षवर्तिनिकेत्यन्यदनयोर्नाम कल्पितम् ॥ २६७ ॥ (पार्श्वमण्डलौ)

उद्वेष्टश्चापवेष्टश्च स्यातां चेदेककालतः ।
हस्तयोरुरसः स्थानात् पार्श्वयोर्भ्रान्तयः क्रमात् ॥ २६८ ॥

उरोमण्डलिनौ, अन्ये प्राहुर्वक्षःस्थयोरिति ।
एतद्भेदद्वयं केचिदुरोवर्तनिकां जगुः ।
ऊर्ध्वदिङ्मण्डलेष्वेषु हंसपक्षौ[1] विदुः परे ॥ २६९ ॥ (उरोमण्डलौ)

व्यावर्तितेन हस्तश्चेदलपल्लवशंसिना ।
पार्श्वञ्च वक्षसः प्राप्य प्रसारितभुजो भ्रमन् ॥ २७० ॥

अरालं दधदावेष्ट[2]करणेन श्रयत्युरः ।
तदानीमेव पार्श्वं स्वमतो[3] गच्छति पूर्ववत् ।
मण्डलेन ततोऽप्येवमुरः पार्श्वार्धमण्डलौ ॥ २७१ ॥ [उरःपार्श्वार्धमण्डलौ]

करणेनापवेष्टेन स्यादेकः[4] कुञ्चितो यदा ।
तदान्योऽप्यञ्चितो भूत्वोद्वेष्टितेन मुहुः[5] क्रमात् ॥ २७२ ॥

स्वस्तिकौ कटकास्यौ चेन्मुष्टिकस्वस्तिकौ मतौ ।
यत्परम्परया मुष्टेर्जातौ तौ मुनिना ततः ॥ २७३ ॥

तयोक्तौ[6] मुष्टिशिखरकपित्थकटकेष्वपि ।
स्यातामन्यतमावेतावित्याशयवतामुना[7] ॥ २७४ ॥

एकः स्यात्कुञ्चिता मुष्टिः कटकास्येऽञ्चितः परः ।
इति कीर्तिधरः प्राह मुष्टिकस्वस्तिकौ करौ ।
खड्गवर्तिनिकेत्यन्यन्[8] नामधेयं च कल्पितम् ॥२७५॥ (मुष्टिकस्वस्तिकौ)

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1. B. क्ष 2. A.B. कावेष्ट 3. A.B. मनो 4. A.B. स्वादेनः 5. A.B. बहुः
6. A.B. क्तो 7. A. तामुनः B. तमुना 8. A.B. न्य missing.

पद्मकोशाभिधौ हस्तौ व्यावर्तादिक्रियाकृतौ ।
[1]आश्लिष्टौ स्वस्तिकक्षेत्रे व्यावृत्तपरिवर्तितौ ॥ २७६ ॥

मिथः पराङ्मुखौ स्यातां नलिनीपद्मकोशकौ ।
मणिबन्धसमाश्लिष्टौ कनिष्ठाङ्गुष्ठसंमुखौ[2] ॥ २७७ ॥

श्लिष्टलक्षणसंयुक्तावेतावन्यै[3]रुदीरितौ[4] ।
एतावन्यतमक्षेत्रे स्कन्धवक्षोजजानुषु[5] ॥ २७८ ॥

प्रोक्तौ विवर्तितौ कैश्चिन्नलिनीपद्मकोशकौ ।
एतौ कीर्तिधराद्यास्तु पद्मवर्तनिकां जगुः ॥ २७९ ॥(नलिनीपद्मकोशकौ)

उद्वेष्टितेन निष्पन्नौ स्यातां चेदल[6]पल्लवौ ।
वक्षसः[7] स्कन्धयोरूर्ध्वं प्रसारितभुजाविमौ[8] ॥ २८० ॥

स्कन्धाभिमुखमाविद्धौ चलितौ चाङ्गुलीदलैः ।
अलपद्मोल्वणौ वाहुर्वातवर्तिनिकां परे ॥ २८१ ॥ (अलपद्मोल्वणौ)

एतावेव करावूर्ध्व[9]क्षेत्रगौ ललितौ मतौ ।
कटकास्यौ शिरोदेशलग्नाग्रौ तौ[10] परे जगुः ॥ (ललितौ) ॥
लताख्यौ वलितौ प्रोक्तौ कूर्परस्वस्तिकीकृतौ ॥ २८२ ॥ [वलितौ][11]

॥ इति नृत्तहस्ताः॥

प्रोक्तं हस्तद्वयं कैश्चिदसंयुक्तो निकुञ्चकः ।
युक्तो द्विशिखरो[12], नृत्यहस्तकौ वरदाभयौ ॥ २८३ ॥

अनामा पार्श्वसंलग्ना चतुरस्य कनीयसी ।
यस्मिन्निकुञ्चको वेदभाषणे स्वल्पदर्शने ॥ २८४ ॥

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1. A.B. अ 2. A. खम् 3. A.B. न्य 4. B. दाहृतौ 5. A.B. जानन: 6. A.B. र्ध 7. A.B. लक्षणं 8. A.B. The name अर्धपल्लवौ marked here additionally. 9. A. वाचलामूर्ध्व B. दूर्ध्व 10. A.B. भ्रौ त। 11. A.B. Name missing. 12. A.B. रे

समं[1] शिखरयोर्योगाद् भवेद् द्विशिखराभिधः ।
शापार्थ[2]मङ्गुलीस्फोटे भामिनीकोपकर्मणि ॥ २८५ ॥

अस्य विश्लेषणा[3]दिष्टो नास्तीत्यभिनये[4] बुधैः ।
पराङ्मुखतलौ भिन्नौ पताकौ कटिपार्श्वगौ ।
अथ ऊर्ध्वमुखौ[5] स्यातां क्रमेण वरदाभयौ[6] ॥ २८६ ॥

॥ इति हस्तलक्षणम् ॥

[7]सममुद्वाहिताभुग्ननिर्भुग्नानि प्रकम्पितम् ।
इत्युक्तं पञ्चधा वक्षो[8] लक्षणानि प्रचक्ष्महे[9] ॥ २८७ ॥

चतुरश्रकृतं सर्वैः अङ्गैः सौष्ठवशालिभिः ।
समं सम्मतमेतस्य स्वभावाभिनये[10] भवेत् ॥ २८८ ॥ (समम्)

उत्तुङ्गत्वे तु बिभ्राणमुद्वाहितमुदीरितम् ।
जृम्भायामायताघ्राणे[11] दीर्घोच्छ्वासादिमेषु[12] च ॥ २८९ ॥ (उद्वाहितम्)

[13]अधः पतदिव स्कन्धद्वितयं दधदानतम् ।
मध्ये मध्ये श्लथीभावं भजत् पृष्ठे समुन्नतम् ॥ २९० ॥

आभुग्नं सम्भ्रमे भीते विषादगदयो[14]श्शुचि ।
मूर्च्छाहृच्छल्यमन्दाक्ष[15]शीतस्पर्शनवृष्टिषु ॥ २९१ ॥ (आभुग्नम्)

[16]निर्भुग्नांसं नमत्पृष्ठं स्तम्भशोभि धृतोन्नति ।
निर्भुग्नं कथ्यते मानग्रहणे सत्य[17]भाषणे ।
विस्मयालोकिते[18] स्तम्भे दर्पोक्त्या[19]वहमि[20]त्यदः ॥ २९२ ॥ (निर्भुग्नम्)

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1. A. मा 2. A. र्ध B. त्थ 3. B. षा 4. A.B. यो 5. A. अतः ऊर्ध्वालगौ B. अत ऊलगौ 6. A.B. भवेत् 7. A.B. समुद्वा 8. A.B. पक्षौ 9. A. लक्षणं तस्य चक्ष्महे 10. A.B. स्वभावेभिनयो 11. A.B. तो घ्राणो 12. A. सेदिगेषु B. सादिगेषु 13. A.B. अतः पततीव 14. A.B. गतयोः 15. A.B. क्षः 16. A. निर्भ 17. A. त्त्व 18. B. के 19. B. क्तौ 20. A.B. दि

प्रकम्पितं कृतं ज्ञेयमूर्ध्वो[1]त्क्षेपैः[2] निरन्तरैः ।
हसितक्रन्दितत्रासश्रम[3]श्वासामया[4]दिषु ॥ २९३ ॥ (प्रकम्पितम्)

[इति वक्षोलक्षणम्]

उरोलक्ष्माभिधा[5]येति ब्रूमहे पार्श्वलक्षणम् ।
विवर्तितापसृते[6] तद्वत्[7] प्रसारितस[8]मुन्नते ॥ २९४ ॥

नतं चेति मतं पार्श्वकर्म पञ्चविधं बुधैः ।
त्रिकस्य परिवर्तेन परावर्तो विवर्तनम् ॥ २९५ ॥ (विवर्तितम्[9])

विवर्तितपरित्यागात् निवृत्तेऽपसृतं स्मृतम् । (अपसृतम्)
आयामात् पार्श्वयोः प्रोक्तं प्रकर्षादौ प्रसारितम् ॥ २९६ ॥ (प्रसारितम्)

कटीपार्श्वभुजस्कन्धे दधत्युन्नति[10]मुन्नतम् ।
अभ्यधायि बुधैरस्य विनियोगोऽपसर्पणे[11] ॥ २९७ ॥ (उन्नतम्)

उन्नतादपरं पार्श्वम् उपसर्पे[12] नतं मतम्[13] । (नतम्)
इत्युक्तं पार्श्वयोर्लक्ष्म विनियोगैस्समन्वितम् ॥ २९८ ॥

[इति पार्श्वलक्षणम्]

वक्षसः[14] पार्श्वयोः पृष्ठ[15]लक्ष्मणोऽन्तर्गतेः[16] मुनिः ।
[17]नोवाचेति मयाप्युक्तं[18] न पृथक् पृष्ठलक्षणम् ॥ २९९ ॥

क्षामं खल्वं ततः पूर्णमित्युक्तं जठरं त्रिधा ।
तनु क्षामं स्मृतं हास्य[19]जृम्भानिःश्वासरोदने ॥ ३०० ॥ (क्षामम्)

नतं खल्वं मतं श्रान्ते[20] क्षुधि रोगे तपस्यपि ॥ (खल्वम्)
[21]पूर्णमाध्मातमुच्छ्वासात्यशनस्थूलभोगिषु ॥ ३०१ ॥

॥ इति जठरकर्माणि ॥

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1. A. र्ध्वो 2. A. पै 3. B. भ्रम 4. A. श्वासमया B. श्वासमया 5. B. धे 6. B. प्रसृते 7. A.B. स्तद्वे The pāda is hypermetric by one syllable. 8. A.B. स omitted. 9. B. missing 10. B. ती 11. B. योगप्रसर्पणा 12. A. र्पे 13. A. न तत तम् B. न तन्मतम् 14. A.B. स्थ 15. A.B. पृष्ठ absent. 16. A. तर्जते B. तर्जतेः 17. A.B. नै 18. B. मया युक्तम् 19. A.B. स्यं 20. A.B. न्ता 21. A.B. पूर्णमाध्मातनिश्वा

रेचिता कम्पिता छिन्ना[1] निवृत्तोद्वाहिता ततः ।
पञ्चधेति कटिर्नाट्ये नृत्ते च परिकीर्तिता[2] ॥ ३०२ ॥

रेचिता परितो[3] भ्रान्ता भ्रमणेषु विधीयते ।
यातायातैस्तिरश्चीनैर्वेगितैः[4] कम्पिता मता ॥ ३०३ ॥

नीचवामनकुब्जानां गतानुकरणेष्वयम् ।
मध्यस्य वलनाच्छिन्ना[5] श्रमे पृष्ठविलोकिते ॥ ३०४ ॥

पृष्ठतो वलनात्पूर्वकाये सति[6] पराङ्मुखे ।
नरस्याभिमुखी या सा निवृत्तावर्तने[7] मता ॥ ३०५ ॥

समकालं शनैः पार्श्वकट्योरुद्वाहनाद्भवेत् ।
उद्वाहिता पृथु[8]श्रोण्या गमनेऽपि परस्य वा ॥ ३०६ ॥

॥ इति कटिलक्षणम् ॥

कम्पनं वलनं [9]स्तंभ उद्वर्तननिवर्तने ।
इत्यूर्वोः पञ्चधा कर्म विज्ञेयं नटनर्तकैः ॥ ३०७ ॥

पतनोत्पतनैः पार्ष्णोः कम्पनं वेपनं मुहुः ।
स्याद्गतौ कान्दिशीकानां नीचपात्रपरिक्रमे ॥ ३०८ ॥

जानुनोऽभ्यन्तरगतौ वलनं समुदीरितम् ।
[10]स्वेच्छासंक्रमणे[11] स्त्रीणां करणे वलितोरुके[12] ॥ ३०९ ॥

परित्यक्तक्रियं[13] प्रोक्तं स्तम्भनं भीविषादयोः ।
ऊरुः[14] वलिताविद्धो भवेदुद्वर्तनं तदा ॥ ३१० ॥

1. A.B. छिन्ना 2. A.B. तः 3. A.B. ता 4. A. तः 5. B. छिन्ना 6. A. चेति 7. B. तामर्तने 8. B. थक् 9. A.B. स्तंभादु 10. B. स्व 11. A.B. क्रमे 12. A. वलिते रुणे B. वलिते रुणि 13. B. त्रियं 14. B. रु

व्यायामे ताण्डवे ; पार्ष्णीवभ्यन्तर[1]गते पुनः ।
निवर्तनं समुद्दिष्टं संभ्रमादि[2]परिक्रमे ॥ ३११ ॥

॥ इत्यूरुकर्माणि ॥

उन्नतं विवृतं नम्रम् अर्धकुञ्चितकुञ्चिते ।
संहतं सममित्येवं सप्तधा जानु कथ्यते ॥ ३१२ ॥

शैलाद्यारोहणे नृत्ते चोन्नतं स्तनसंमितम् ।
जानुनोऽ[3]श्लिष्टतो हस्त्यारोहणे विवृतं मतम् ॥ ३१३ ॥

[4]भूमौ चेच्चुम्बनं[5] नम्रं नमस्कृतिनिपातयोः[6] ।
भवेन्नृत्ते नितंबस्य नमनादर्धकुञ्चितम्[7] ॥ ३१४ ॥

[8]ऊरुजंघस्य संश्लेषात् कुञ्चितं मनुजासने ।
संहतं जानुनोः[9] श्लेषात्[10] स्त्रीणामीर्प्यात्तपादिषु[11] ।
स्वभावस्थं समं स्थाने समपादे प्रयुज्यते ॥ ३१५ ॥

॥ इति सप्त जानुकर्माणि ॥

परिवृत्तं नतं क्षिप्ता[12]वर्तितोद्वाहितान्यथ[13] ।
इति पञ्चविधं कर्म जङ्घायाः कथ्यते स्फुटम् ॥ ३१६ ॥

परिवृत्तं गतं प्रोक्तं पृष्ठतस्ताण्डवादिषु ।
स्थानासनगताद्येषु[14] कुञ्चनात्[15] जानुनोः[16] नतम् ॥ ३१७ ॥

पादविक्षेपणात्क्षिप्तं व्यायामोद्धतनृत्तयोः ।
पर्यायादन्यपार्श्वाभ्यां गच्छतश्चरणौ यदि ॥ ३१८ ॥

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1. B. रे 2. B. स्तंभादि 3. A.B. No avagraha. 4. A. भ्र B. भ 5. B. विंन 6. A. त्नन्नसन्निितिपातयोः B. नसन्निितिनिवातयोः 7. A. ते 8. A. Gap. Three lines here lost. 9. B. नो 10. B. षां 11. B. त्रिपादिषु 12. A.B. क्षीणा 13. A.B. तोन्यथा 14. A. गताद्यष्ट 15. A. कुञ्जरं B. कुञ्चुरां 16.A.B. नो

आवर्तितं तदा प्रोक्तं विदूषकगतागते ।
आविद्धगमानादौ[1] स्यादुद्वाहितमुदञ्चितम्[2] ॥ ३१९ ॥

भ्रामितं निस्सृतं कम्पः[3] तिरश्चीनं बहिर्गतम्[4] ।
इत्येतदपि जङ्घायाः कर्मोक्तं[5] पञ्चधा परैः ॥ ३२० ॥

भ्रामितं मण्डलभ्रान्त्या वाद्ये[6] डमरुकाभिधे[7] ।
[8]छलभ्रमरिकाद्येषु; निस्सृतं [निर्गतं][9] पुरः[10] ॥ ३२१ ॥

कम्पः[11] स्याद्धूननं त्रासे[12] घर्घरीणां च वादने ।
पार्श्वगामि[13]तिरश्चीन[14]मुक्तं पद्मासनादिषु ।
बहिर्गतं क्षितेः[15] पार्श्व[16]निर्गतं खण्डसूचके ॥ ३२२ ॥

॥ इति जङ्घाकर्माणि ॥

समाग्रतलसञ्चारकुञ्चितोद्धट्टिताञ्चिताः ।
इति पाद[17]भिदाः[18] पञ्च भवेयुर्मुनिसंमताः ॥ ३२३ ॥

समस्थाने स्वभावे च भूमिसंस्थः[19]समो मतः[20] ।
यत्रोत्क्षिप्तो भवेत्पार्ष्णिः अङ्गुष्ठाङ्गुल्योऽञ्चिताः[21] ॥ ३२४ ॥

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1. B. दू found in addition 2. A. मुञ्चनम् B. मुञ्चतम् 3. A. पं B. प 4. A.B. तः 5. B. कमोक्ति 6. A.B. पाद्ये 7. A. समरभिये 8. A. A short gap of 2. or 3 words, probably wrongly, indicated.
9. B. Gap. 'निर्गतं' restored from Someśvara's text, which has these five Jaṅghā-karmans, with the diference that in place of Bhrāmita of Jāya, Someśvara has Parāvṛtta which is adopted by Śārṅgadeva. 10. A.B. परम् 11. A.B. No visarga. 12. A. सा B. स 13. A.B. मी 14. A. नं B. नि
15. A.B. क्षितौ; क्षितेः ablative, makes the meaning clearer; the meaning is 'with a side lifted up from the ground, as in the case of one lame or one with a wound or prick of a sharp object'. 16. A.B. पार्श्वे 17. B. दा 18. A.B. धाः 19. B. साः 20. A. ताः 21. A. यो खुताः यो शिताः

[1]स्यादग्रतलसञ्चारी[2] सविक्षेपे निकुट्टने[3] ।
.........[ग्रन्थपातः].........
अतिक्रान्तक्रमोदारगत्युद्वर्तित[4]वर्तिते ॥ ३२५ ॥

स्थित्वा यत्र तलाग्रेण पार्ष्णितो घट्यते क्षितिः ।
उद्घट्टितस्तदाख्येषु करणेषु स कीर्तितः ॥ ३२६ ॥

प्रयोगानुकृतौ चारी[5] प्रसारे चा[6]सकृत्सकृत् ।
ऊर्ध्वमग्र[7]तलं भूमौ पार्ष्णिरङ्गुल्योऽञ्चिताः ॥ ३२७ ॥

यस्मिन् पादेऽञ्चितः स स्यात् पदाग्रक्षतचङ्क्रमे[8] ।
वर्तितोद्वर्तिते पादाहतौ भ्रमरकेऽपि च ॥ ३२८ ॥

ताडितो [9]घट्टितोत्सेधो घट्टितो मर्दितोऽग्रगः[10] ।
पार्ष्णिगः[11] पार्श्वगः सूचीसंज्ञकोऽङ्गुलिपृष्ठगः ॥ ३२९ ॥

तलाहतिरिति[12] प्राहुरस्य भेदान् परे[13] दश[14] ।
पार्ष्णिना भुवमालम्ब्य तलस्याग्रेण ताडयन्[15] ॥ ३३० ॥

ताडितः कोपगर्वादौ घर्घराणां च वादने ।
पार्ष्णिना ताडयन्नग्रतलेनापि मुहुर्मुहुः ॥ ३३१ ॥

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1. A. स्वादभ्रमल 2. A. रि
3. There is an unindicated gap here, probably of two or three lines, in which are lost the further usages of Agratalasañcārī, Todana, Sthita, Pīḍana, Bhūmitāḍana, Bhramaṇa and various Recaka movements (*see* N.S. IX. 274,GOS.), as also the definition of "Kuñcita":
उत्क्षिप्ता यस्य पार्ष्णिः स्याद् अङ्गुल्यः कुञ्चितास्तथा ।
तथा कुञ्चितमध्यश्च स पादः कुञ्चितः स्मृतः ॥ (N.S. IX.27, GOS).
4. B. गुप्तवर्तित 5. A. रि 6. A.B. च 7. A. भ्र 8. A.B. चक्रमे
9. A.B. घटि 10. A.B. हः 11. A.B. पार्श्वगः 12. A.B. दिति
13. A. रमेदनापमे B. मेदनापमे 14. A.B. शा 15. A.B. त्

[1]घट्टितोत्सेध[2]संज्ञः[3] स्याद् वर्धरीवादनादिषु[4] ।
घट्टितः पार्ष्णिना विघ्नन् करभाश्वादिनोदने[5] ॥ ३३२ ॥

[6]वृष्यत्तिर्यक् तलेनोर्वीं मर्दितः किङ्किणीविधौ[7] ।
पुरतः स्खलितः शीघ्रमग्रगः पथि पिच्छिले[8] ॥ ३३३ ॥

[9]पृष्ठतः पार्ष्णिना गच्छत् पार्ष्णिगः किंकिणीविधौ ।
तिष्ठन् पार्श्वेन[10] गच्छन् वा पार्श्वगः कण्टकोद्धृतौ[11] ॥ ३३४ ॥

आसने च भवेन्नृत्ते[12] सस्फुरो बहुभंगिभिः* ।
पार्ष्णिमुत्क्षिप्य यो भूमौ[13] अङ्गुष्ठाग्रेण तिष्ठति ॥ ३३५ ॥

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1. B. घट्टि 2. B. द 3. B. ज्ञ 4. A. reads here, alone, the name घट्टितः somewhat wrongly.

5. A. करपार्श्वौ दिनेदने B. करपार्श्वादिनोदने. Reconstructed on the basis of meaning. The application of the hind-foot as goad to the animals one is riding is clear; Someśvara who gives these varieties of foot has here अश्वादिप्रेरणे। 6. B. घु

7. The usages of Mardita are not given by Śārṅgadeva; Someśvara gives them, but all those mentioned by him apply to Nṛtya, except one Apasarpaṇa, i.e., moving without the sole giving up the contact of the floor, which refers to Nṛtta; the sole usage of Mardita mentioned by Jāya, viz., किङ्किणीविधि, seems to refer to the same Apasaraṇa-movements of Nṛtta, those in which the sole is moved close on the floor, called so probably, because the tinkling of the bells alone indicate the Tāla and Laya in this. *Cf.* Bālarāmabharata, TSS., p. 106. See also below usage of Pārṣṇiga.

8. A. विच्छले B. विच्छिले 9. B. first word missing. 10. B. नि 11. B. के धृतौ 12. A.B. त्ये

* This line is almost identical with what is found in the corresponding context in Someśvara. (p. 178 of my collated Transcript). 13. A. भूयोदो

स सूचीति मतो नृत्ये विलासाव[1]स्थितावपि ।
[$]तिष्ठन् सर्वाङ्गुलीपृष्ठैः अङ्गुलीपृष्ठगो भवेत् ॥ ३३६ ॥

स्फुरितायां तथा स्थाने बुधैर्नृत्ये विधीयते ।
सशब्दं ताडनं भूमेः[2] तलेन स्यात्तलाहतिः[3] ।
ताण्डवे धावने कोपे घर्घरीणां च वादने ॥ ३३७ ॥

॥ [इति] पादलक्षणम् ॥

ब्रूमः [4]पादाङ्गुलीलक्ष्म पादलक्ष्मप्रसंगतः ।
उत्क्षिप्ताः कुञ्चिताः[5] स्तब्धाः अव[6]क्षिप्ताः[7] स्वभावजाः ॥ ३३८ ॥

अनङ्गुष्ठयुता[8]ङ्गुष्ठसंयुक्ताश्चेति सप्तधा ।
उत्क्षिप्ता मुहुरुन्नीतास्त्रपायां मुग्ध[9]योषितः ॥ ३३९ ॥ (उत्क्षिप्ताः)

यदा सङ्कोचरूपेण नामिताः कुञ्चितास्तदा ।
मूर्च्छितत्रस्तशीतार्तग्रहाविष्टेषु कीर्तिताः ॥ ३४० ॥(कुञ्चिताः)

काष्ठवन्निश्चलाः[10] स्तब्धाः मृतौ[11] स्तम्भेऽङ्गमोटने[12] । (स्तब्धाः)*
अवक्षिप्ताः[13] समाख्याता अधोनीताः पुनःपुनः ॥ ३४१ ॥

पृष्ठतस्सरणे स्त्रीणां बिब्बोके[14] किलकिञ्चिते ॥ (अवक्षिप्ताः)
प्रकृत्यैव स्थिता भूमौ प्रकृतौ स्युः स्वभावजाः ॥ ३४२ ॥ (स्वभावजाः)†

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1. A.B. सा missing

$ The Aṅguliprṣṭhaga and Talāhati are not given by Someśvara or Śārṅgadeva.

2. B. मैः 3. A. हति B. इति 4. B. प 5. B. त 6. A. B. ल
7. A.B. visarga missing. 8. A. यता B. वता
9. B. मड, evidently the Dravidian equivalent for Mugdha.
10. A.B. No visarga. 11. A.B. मतौ 12. A.B. मोदने.

* Someśvara calls these 'प्रसारिताः'; so also Śārṅgadeva.

13. B. सा 14. A.B. को

† 'निजाः' in Someśvara.

अनङ्गुष्ठयुताः[1] प्रोक्तास्त्यक्ताङ्गुष्ठा मिथः श्रिताः ।
पादत्रारोहणे पूगदण्डादि[2]ग्रहणे क्षितेः[3] ॥ ३४२ ॥ (अनङ्गुष्ठयुताः)

[4]अङ्गुष्ठसंयुताः प्रोक्ताः सहा[5]ङ्गुष्ठा मिथः[6] श्रिताः ।
अङ्घ्रेः[7] स्तंबेरमस्यैव[8] रज्जुगर्भप्रवेशने ।
आमुक्तौ नूपुरादीनां दूरस्थाकर्षणे[9]ऽपि च ॥ ३४३ ॥ (अङ्गुष्ठसंयुताः)

अङ्गुष्ठस्सर्वसंयोगाद् अङ्गुलीत्वं[10] क्वचिद्व्रजेत्[11] । §
उत्क्षिप्तो[12]ऽवनतोऽङ्गुष्ठस्सहजश्चेति स त्रिधा ॥ ३४४ ॥

उन्मुखीकृतमुत्क्षिप्तः[13] प्राहुर्नखमुखादिषु । (उत्क्षिप्तः[14])
नामितोऽवनतोऽधस्तात् ह्रिया भूम्यादि[15]लेखने । (अवनतम्)
सहजस्तु[16] स्वभावस्थः प्रस्थितौ परिकीर्तितः ॥ ३४५ ॥ (सहजः[17])

॥ इति पदाङ्गुलीनां लक्षणम् ॥

अङ्गानां लक्षणं सर्वं विनियोगसमन्वितम् ।
प्रोक्तं जायचभूपेन मुनेराशयवेदिना ॥ ३४६ ॥

इति श्रीमन्महाराजाधिराज-गणपतिदेव-गजसाधनिक-
जायसेनापति-विरचितायां नृत्तरत्नावल्यां
अङ्गनिरूपणनाम द्वितीयोऽध्यायः ॥

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1. A.B. यता 2. B. गण्डादि 3. A. ते B. तौ 4. A. अनङ्गु 5. A.B. भा 6. AB. तः 7. A.B. No visarga. 8. A.B. स्तंमेरमग्रेत्र 9. A. णो 10. A.B. लत्वं 11. A.B. वेत्

§ The meaning is : The toe, when taken together with the other fingers in contact, partakes of the character of the 'fingers' of the foot and as such, the Aṅguli-varieties given above will then apply to the toe also ; but, when it is separate, it has three special varieties set forth in the next line.

12. A. प्ता 13. A.B. प्तं 14. A.B. प्ताः 15. B. भूल्यादि 16. A. जं तु 17. B. संहतः

[अथ तृतीयोऽध्यायः]

लीलोल्लसच्चापगतिप्रबन्धमृगीप्लुतो[1] यद्भ्रमरीमनोज्ञाम्[2] ।
[3]सस्यन्दिताब्जां जनितोरुशोभां वक्ष्यामि चारीं वनराजितुल्याम् ॥ १ ॥

भवेद्गौणादिकत्वादिन्[4] चरेः करणभावयोः ।
कृदिकारात्कृते ङीषि[5] सिद्धं चारीत्यतः[6] पदम् ॥ २ ॥*

चार्यः[7] कट्यादिपादान्तचेष्टयैव[8] भवन्ति यत् ।
विनियोगः [9]पृथक् तासां न प्रत्येकं भवेत्ततः ॥ ३ ॥

ध्रुवं पादस्य यत्कर्म तज्जङ्घोरुकृतं यतः ।
पादजङ्घोरुकरणं ततः कुर्युर्ध्रुवं समम्[10] ॥ ४ ॥

[11]·········चरणावू[12]रुजङ्घे यतस्ततः ।
तुल्यत्वकरणादेषां पादचारी[13] प्रशस्यते ॥ ५ ॥

पादस्यैकस्य यश्चारः स चारीति निगद्यते ।
करणं पादयोश्चारः, खण्डस्तु करणैस्त्रिभिः ॥ ६ ॥

खण्डैस्त्रिभिश्चतुर्भिर्वा मण्डलं मिलितैर्मतम् ।
गतौ युद्धे नियुद्धे च चक्रशक्त्यादिमोचने ॥ ७ ॥

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1. A. तौ B. प्ो 2. A.B. ज्ञा
3. A. सस्यंजिताब्जां B. सस्यन्दिताम्यां. Syanditā is evidently used here in the Śleṣa as meaning a stream, Syandanikā.
4. A.B. दीन् 5. B. corrupt. 6. B. चरि यत:
* This is based on Abhinavabhāratī on N.Ś. X. 1. (GOS. Vol. II p. 93, lines 4-5.) *Cf.* Saṅgītaratnākara VII. 904 and Kallinātha thereon.
7. A.B. र्य 8. B. न्तोद्वेपयैव 9. B. प्र 10 A.B. ध्रुवंसमम् 11. In both A.B. the line begins रणा without indication of any gap; the gap is however indicated after यतस्तत:...... ।
12. A.B. मू 13. A.B: चाम्रि

नृत्ते नाट्ये[1] च चारीभिः[2] विना किंचित् [न वर्तते][3] ।
समपादा[4] स्थितावर्ता जनिता स्यन्दिता मता ॥ ८ ॥

तथावस्यन्दिता बद्धा[5] शकटास्याथ विच्यवा ।
एलकाक्रीडिता चापगतिरु[6]त्स्यन्दिताङ्घ्रिता[7] ॥ ९ ॥

[8]समोसारितमत्तल्ली मत्तल्यर्ध्यर्द्धिका[9] ततः[10] ।
ऊरूद्वृत्तेति [11] भूचार्यः[12] षोडशैताः प्रकीर्तिताः ॥ १० ॥

अतिपार्श्वापपूर्वाः[13] स्युः [14]क्रान्तास्सूचीमृगप्लुताः ।
भुजङ्गत्रासितालाता[15]विद्धा नूपुरपादिका ॥ ११ ॥

आक्षिप्ता भ्रमरी दण्डा विद्युद्भ्रांतामिधा ततः ।
ऊर्ध्वजानुरथो[16]द्वृत्ता दोलापादेति षोडश ॥ १२ ॥

आकाशिक्यः[17] स्मृताश्चार्याः[18] प्राक्तनैः [19]भरतादिभिः ।
भूम्याकाशचरत्वेन प्रायशस्तास्तदाह्वयाः ॥ १३ ॥

स्थित्वैव[20] समपादेन भौमी[21]माकाशिकी[22]मपि ।
यतः कुर्यात्ततश्चारी[23] समपादा निगद्यते ॥ १४ ॥

श्लिष्टः पार्ष्णिनखं [यस्मात्][24] तिष्ठन्त्येकैकशो व्रजेत् ।
समं पादद्वयं तस्मात्[25] समपादेति संस्मृता ॥ १५ ॥

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1. B. नटे 2. B. रिभिः 3. A.B. Gap. For the restoration, see N.S. X, 6, GOS. edn. II. p. 95. 4. A. ता B. त 5. A. वर्द्धा B. वद्ध 6. B. मृ 7. A.B. स्थिता 8. A.B. समोसरि 9. A. ब्यद्धिता B. ध्यधिता 10. A.B. नतः 11. A. ऊरूवृत्तेति B. ऊरुवृत्ते तु 12. A.B. र्या 13. A. पपर्वा B. पूर्वा 14. A.B. का 15. A.B. लताल and then gap upto रपादि(दि)का 16. A. यो B. घे 17. A.B. क्य 18. A.B. चर्य 19. B. मारता 20. A. स्थित्वेव B. सत्वेव 21. A.B. मि 22. A. शकी 23. A.B. श्चारी missing. 24. A.B. The line is wanting in two syllables and a word like this. 25. A. स्त्रामत् B. स्रात्तत्

मुनेराशयमज्ञात्वा कैश्चित् शास्त्रविधायिभिः ।
समपादयुगस्थानमात्रेणैषा[1] प्रकीर्तिता[2] ॥ १६ ॥

यद्येवं करणं न स्याद् [3]भि[न्नं समनखाभिधम्]* ।
अस्याश्चलनशील[4]त्वात् पादैरित्यब्रवीन्मुनिः ॥ १७ ॥ (समपादा)

पादस्याग्रतलेनोर्वीं घर्षन्पार्श्वेऽन्यतः क्षिपेत्[5] ।
जानुभ्यां स्वस्तिकं यावत् कुर्यादन्तरमण्डलम् ॥ १८ ॥

तदन्यमुत्क्षिपन् स्वस्य पार्श्वे एव निवेशयेत् ।
[6]स्थितावर्ता भवेत् [चारी][7] स्थित्वा स्थित्वा प्रवर्तनात् ॥ १९ ॥

अनुक्तास्तु[8] बुधैरेव ज्ञेयाश्चारी[9]निरुक्तय:[10] । (स्थितावर्ता)
वक्षोजप्रणर्या मुष्टिरन्योऽप्यावर्तितः करः[11] ॥ २० ॥

यस्यां सा जनिता ज्ञेया पादस्तु तलसञ्चरः ।
एतां[12] देशीविदः केचिद् ऊचुर्मुसलघाटिकाम्[13] ॥ २१ ॥ (जनिता[14])

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1. B. ष 2. B. त: 3. A.B. भिन्ना and then gap.

* The restoration here is based on the sense of the passages; Jāya takes Samapāda cārī to be a real Cārī involving movement according to its name and not a cārī by courtesy as all writers including Abhinavagupta (p. 97 GOS. II) and Śārṅgadeva (p. 757, S. R. II, Anandasrama edn.) have taken it; more of this will be dealt with in the Introdution; suffice it to point out here that, what Jāya means in this verse is that Cārī involves movement, and says that Bharata too intends so by using the plural 'pādaiḥ'; otherwise, if it is a mere pose, we cannot have, as distinct from this, the Karaṇa called *Samanakha*. For Samanakha, see below and N.Ś. IV. 65 (GOS. I).

4. A.B. शीत 5. A. क्षिपत् B. After this a short gap wrongly shown. 6. B. सि 7. A.B. The line wants two syllables and the Mss. indicate a short gap in between the two स्थित्वा s. 8. A. नु 9. A. ज्ञेयाश्वानि B. ज्ञेया चारि 10. B. नियुक्तय: 11. A.B. अन्योन्यावर्जिता: करा: 12. A.B. ता 13. B. का 14. A.B. जनी

[1]निषण्णोरुः[2] समो[3] वामः[4] तिर्यगन्यः प्रसारितः ।
पञ्चतालान्तरं यस्यां स्यन्दितेयं[5] निगद्यते ।
तालस्तत्तत्करा[6]ङ्गुष्ठमध्ययोस्ततयोर्मितिः[7] ॥ २२ ॥ (स्यन्दिता)

स्यादवस्यन्दिता तद्वद् अस्या एव विपर्ययात् ।
यद्यपि स्फुटमालीढप्रत्यालीढसमे[8] इमे ।
[9][तयोरचलयोर्भिन्ने] तथाप्येते यतश्चले ॥ २३ ॥ (अवस्यन्दिता)

भवेत्स्वस्तिकरूपेण संवेधो जङ्घयोर्मिथः ।
ततो वलनमूरुभ्यां यस्यां बद्धेति सा स्मृता[10] ॥ २४ ॥

अस्यां स्वस्तिकविश्लेषे यावत्पादतलाग्रयोः ।
मण्डलभ्रमणात्स्वस्वपार्श्वयोर्ग[मनं ....][11] ।
[12]इत्यूर्वोर्वलनं युक्तं केचिद् ऊचुर्विपश्चितः ॥ २५ ॥ (बद्धा)[13]

उद्वाहितमुरःपूर्वनिषण्णाङ्गः स्वपार्श्वतः[14] ।
तिर्यक् प्रसारयेदेकं चरणं तलसंचरम् ।
स्थितेऽन्यस्मिन् समे पादे [15]शकटास्याभिधीयते ॥ २६ ॥

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1. A B. वि 2. A.B. रु 3. A.B. मे 4. A.B. मे 5. A.B. यश्नि 6. B. कुरा 7. A.B. मतम् 8. A.B. मा

9. A.B. लानुन्ने......................तथा. Restored tentatively on the basis of sense; the Cārīs Syanditā and Avasyanditā involve the same poses as the Sthānakas Ālīḍha and Pratyālīḍha, but the two are different, the former having a movement, and the latter being static.

10. A.B. निसामृता 11. A.B. योग .. gap. Jāya's verse here giving the alternate definition of Baddhā being only a metrical recast of Abhinavagupta's words पार्श्वयोग can be restored as पार्श्वयोर्गमनं, but still two syllables, not however essential for sense, are wanted for the foot.

12. इत्यूर्ववेलनं B. इत्यूचुः..........मलन 13. A.B. यंध...
14. A.B. जः 15. A.B. शकटस्य

एतया शकटं क्षेप्यमिति प्राप्ता यथार्थता[1] ।
[2]....कल्प्यते कैश्चिद् अयं पादस्य रेचनात् ॥ २७ ॥ (शकटास्या)

क्रमात्पादतलाग्राभ्यां महीतल[3]निकुट्टनैः ।
विच्युतेः[4] समपादायां विच्यवेत्यभिधीयते ॥ २८ ॥ (विच्यवा)

तलसञ्चरयो[5]र्यस्यां पादयोः क्रमशो[6] भवेत् ।
उत्प्लुत्य पतनं[7] सेय[8]मेलका[9]क्रीडिता.... ॥ २९ ॥ (एल[10]काक्रीडिता)

पुरः प्रसारितस्सव्यं तालमात्रं ततः.पुनः ।
द्वितालं किञ्चिदुत्प्लुत्य वामेन[11] सह पृष्ठतः ।
श्लिष्टः[12] स्यादेवमभ्यासी[13] पादश्चाषगतिर्भवेत्[14] ॥ ३० ॥ (चाषगतिः)

कनिष्ठाङ्गुष्ठभागाभ्यां बाह्याभ्यन्तरतः क्रमात् ।
पादस्सर्पन् शनैः[15] र्य[16][त्र कुरुते च ग]तागतम्[17] ॥ ३१ ॥

रेचकस्यानुसारेण सेय[18]मुत्स्यन्दिता मता ।
रेचितः कैश्चिदत्रोक्तो[19] नृत्तहस्तो[20] विचक्षणैः ॥ ३२ ॥ (उत्स्यन्दिता)

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1. A.B. ताम्
2. A.B. gap ....ल्यते. The three initial syllables cannot be guessed. the sense is complete even otherwise; see Abhinavagupta on this alternate lakṣaṇa of Śakaṭāsyā, GOS. II; p. 97, lines 10-11.
3. B. टे 4. A. विचितिः 5. A.B. संचारया 6. A.B. क्रमणे which does not fit in here. 7. A. पदनं 8. B. सेथ
9. A.B. Gap. क्रीडिता is restored; two more syllables are wanting; no essential word is however lost there.
10. A.B: ल missing. 11. A.B. वादने 12. A.B. Visarga wanting. 13. A. मभ्यासि B. मस्यापि 14. A.B. गतो भवेत् 15. A.B: शशनैः 16. A.B.Gap. 17. A.B. तागतिः 18. A.B. येस 19. B. तो 20. A.B. स्त

समस्थितस्य पादस्य द्वितीयस्तलसंचरः ।
अग्रे पृष्ठे[1] च सुश्लिष्टः क्रमात् सा चाड्डिता मता[2] ।
अग्रथेति प्रसिद्धेति गुरुः कीर्तिधरोऽब्रवीत् ॥ ३३ ॥ (अड्डिता)

[3]तलसञ्चरमेकेन[4] घूर्ण[5]मानेन कुर्वता ।
अन्येन स्वस्तिकं यस्यां पर्यायेणोपसर्प्यते ॥ ३४ ॥

[6]समोसरितमत्तल्ली[7] मतेयं[8] मध्यमे मदे ।
अन्ये तु स्वस्तिकं हित्वा युगपद्घूर्ण[9]मानयोः ॥ ३५ ॥

पादयोर्वेलना[10]दस्यां[11] कथयन्त्युप[12]सर्पणम्[13] ।
मत्तपादेति लोकेऽस्याः[14] प्रसिद्धमभिधान्तरम् ॥ (समोसरितमत्तल्ली)[15]

जङ्घास्वस्तिकयोगेन लग्नाखिल[16]तलौ भुवि ।
[17]घूर्णमानौ मुहुः किञ्चित् त्र्यश्रिता[18]वुपसर्पतः[19]॥ ३७ ॥

पादौ हस्तौ तथो[20]द्वेष्टैरपवेष्टैश्च संयुतौ ।
भवेतां यत्र मत्तल्ली नाम्नाहुस्तरुणे[21] मदे ।
अपसर्पण[22]मित्येके स्खलत्पादाभिधां परे ॥ ३८ ॥ (मत्तल्ली)

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1. A.B. पूर्वे which is not applicable here. *Cf.* also N.S. X. 23 and Abhinavabhārati, GOS. II. p. 99.

2. A. reads the title Addita here. 3. B. त missing 4. A. नानेन B. सानेन 5. A. पूर्ण B. पूर्वा 6. A. तमो 7. A.B. मुत्तल्लि 8. A.B. मतेयन् 9. A. त्पूर्ण B. त्पूर्णि 10. B. त्रलिना 11. A. दस्मा B. दस्मात् 12. A.B कथमित्युप 13. A.B. Gap...रम् 14. लोकर्या B. लोके तु 15. A.B. This title is taken as first pāda of the next line and a half-line gap is then indicated. 16. A. लिव B. लिल 17. A. पूर्ण B. पूर्णि 18. A. त्यश्रिता B. यश्रिता 19. A. धापरे: B. धापरे. After this the title मत्तल्ली is wrongly found.

20. A.B. तो 21. A.B. तारुणे 22. B. पं missing.

सव्यस्य पृष्ठदेशे स्याद् वा[1]म[........... ।
...........[अत्र ग्रन्थपात:]...........
..............नृत्तज्ञैरूरूद्वृत्तपदेरिता[2] ॥ ३९ ॥ (ऊरूद्वृत्ता)

प्रसार्य पुरत: किञ्चित् पात्रप्रकृति[3]भेदत: ।
यत्रोत्क्षिप्तं [4][चतुस्तालाद्यन्तरं........... ।
अग्रेण पातयेद् भूमा]वतिक्रान्तेति तां विदु: ॥ ४० ॥

अनुक्त[5]त्वाद्विशेषस्य मुनिना तस्य चित्तवित्* ।
पादस्य पार्श्वे एवेति न्यायात् कीर्तिधरोऽब्रवीत् ॥ ४१ ॥(अतिक्रान्ता)[6]

[7]कुञ्चितं चरणं तिर्यग् गत्वा पार्श्वे समुत्थितम्[8] ।
यदा चोद्घाटितं[9] न्यस्येत् [पार्श्वाद्ये][10]यमिति श्रुता ॥ ४२ ॥

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1. B. Gap in which definitions of Adhyardhikā and Ūrūdvṛttā are lost. A. सव्यस्य प्रपदेशे स्याद्वा, the beginning of the Adhyardhikā definition and then without indication of the gap, the concluding part of the Ūrūdvṛttā definition. For the sake of reference, Bharata's definitions of Adhyardhikā and Ūrūdvṛttā are given here (N. S. X. 17 and 22, GOS. pp. 97, 99):

सव्यस्य पृष्ठतो वामश्चरणस्तु यदा भवेत् ।
तस्यापसर्पणं चैव ज्ञेया साध्यर्धिका बुधै: ॥

तलसञ्चारपादस्य पार्ष्णिर्बाह्योन्मुखी यदा ।
जङ्घाञ्चिता तथोद्वृत्ता ऊरूद्वृत्तेति सा स्मृता ॥

2. B. Gap. A. has the words वेत्तज्ञै: उरुद्वृत्तपदेरिता 3. B. त
4. A.B. Gap. Words in square brackets restored on the basis of Abhinavabhārati whose words are closely followed by Jāya. *Cf.* also Saṅgita Ratnākara, VII. 951-2. 5. A.B. कृ

* तस्य चित्तवित्—मुने: आशयज्ञ:— Kīrtidhara who understood Bharata's intention.

6. This name has strayed to a line below. 7. B. अंचितं 8. A. त: 9. A. द्घटितं 10. Gap. पार्श्वोद्या means पार्श्वापूर्वा अतिक्रान्ता; see enumeration above. Restoration necessitated by what is left in the mss.,—इयमिति श्रुता ।

[1]ऊरुक्षेत्रे द्वितीयस्य यावदुत्क्षिप्य पातयेत् ।
पादमुद्[वाटिते]नास्य[2] लक्ष्म[3] कीर्तिधरोऽभ्यधात् ।
[4]तत्राब्रवीत् पार्ष्णिचण्डघातेति किल लोकतः ॥ ४३ ॥ (पार्श्वक्रान्ता)[5]

बद्धां चारीं [6][विधायादौ] पादमुद्धृत्य कुञ्चितम्[7] ।
स्वपार्श्वे[8] निक्षिपेत् यस्यामपक्रान्तेति सा स्मृता ॥ ४४ ॥ (अपक्रान्ता)

उत्क्षिप्य पादं तत्............पार्श्वतो[9] न्यसेत् ।
इति कीर्तिधरस्त्वाह[10] विक्षेप[11]वलनाभिधाम् ॥ ४५ ॥ (अपक्रान्ता)[12]

पादं कुञ्चितमुत्क्षिप्य पुरो जङ्घां प्रसारिताम् ।
जान्वन्तामथवोर्वन्ताम्[13] अग्रयोगेन पातयेत्[14] ॥ ४६ ॥ [सूची]

अतिक्रान्तोदितं[15] पादमुत्क्षिप्योत्प्लुत्य[16] पातयन् ।
पृष्ठदेशे परां जङ्घामञ्चिताङ्घ्रि समुत्क्षिपेत् ।
यस्यामेवं भवेत्सेयं[17] वृद्धैर्ज्ञेया मृगप्लुता ॥ ४७ ॥ [मृगप्लुता]

उत्क्षिप्य कु[18]ञ्चितं पादं स्वपार्श्वगत[19]जानुकम् ।
त्र्यश्रमे[20] वोरुमूलस्य समक्षेत्रे विवर्तयेत् ॥ ४८ ॥

यस्यामेषा समाख्याता भुजङ्गत्रासिता मता ।
पादोपान्त[21]भुजङ्गार्थ[22]त्रासनिष्पा[23]दिता यतः ॥ ४९ ॥ (भुजङ्गत्रासिता)

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1. B. Absent. 2. A. Gap. पादमुत...कस्य 3. नाम which cannot fit in the context; see next line. 4. B. line has strayed above, as it refers to Atikrāntā. 5. A.B. Name found at the end of previous verse. 6. A.B. Gap. 7. B. ता 8. B. र्श्वे

9. B. पान्यतो 10. B. स्सत्वा 11. A.B. सविक्षेप 12. The name found at the end of the previous verse.

13. A.B. थ चेदर्वाक्नाग्र 14. B. सातयेत् 15. A.B. पितं 16. A.B. प्येल्पत्य 17. B. सैयं 18. A.B. Gap between कु and पार्श्वे. Restored on the basis of the Abhinavabhāratī which is very closely followed (GOS. II p. 105).

19. B. र्श्वत 20. B. मो 21. A.B. पात 22. A. सा 23. B. ष्या

पृष्ठप्रसारितं पादं[1] वलनाभ्यन्तरीकृतम् ।
तलस्य संमुखान्योरुं[2] स्वपार्श्वे पार्ष्णिना क्षिपेत् ।
यस्यां सेयमलातेति कीर्तिता नृत्तकोविदैः ॥ ५० ॥ (अलाता)

पादो विश्लिष्टजङ्घस्य स्वस्तिकस्येव कुंचितः[3] ।
अग्रे[4] प्रसारितो यत्र विद्धः पार्श्वे निजे पुनः ॥ ५१ ॥

अन्यपार्ष्णि निजे क्षेत्रे पार्ष्णिना पातितो[5] भवेत् ।
अविद्धा सा भवेत्केचिदाक्षिता पूर्विकां विदुः[6] ॥ ५२ ॥ (आविद्धा)

स्फिक्पार्ष्णिश्लेषपर्यन्तमञ्चितं पृष्ठतो नयन्[7] ।
पादमन्वितजङ्घं च पार्श्व एव भुवि क्षिपेत् ॥ ५३ ॥

तरसा यत्र विज्ञेया सेयं नूपुरपादिका ।
यथा शोभं[8] स्फिजस्त्वर्वाक्[9] स्वयं मन्यामहे पुनः ॥ ५४ (नूपुरपादिका)

त्रितालान्तरमुत्क्षिप्य कुंचितं चरणं पुनः ।
[10]सजङ्घास्वस्तिकं भूमौ वामतः पार्ष्णिना क्षिपेत ।
यस्यामेषा मताक्षिता खण्डे चिन्तापराभिधा (?)[11] ॥ ५५ ॥ (अक्षिप्ता)

भुजङ्गत्रासितां कुर्वन् द्वितीयेन तलेन चेत् ।
शरीरं भ्राम्यते वेगात्[12] भ्रमरी सा प्रकीर्तिता ॥ ५६ ॥ (भ्रमरी)

कुर्वन्नूपुरपादोक्तं[13] कुञ्चितं चरणं पुनः ।
देहसम्मुखजान्वग्रक्रियं [14]वेगात्प्रसारयेत् ।
यत्र सा दण्डपादेति पण्डितैः परिकीर्तिता ॥ ५७ ॥ (दण्डपादा)

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1. A.B. पार्श्व 2. A.B. नोरुं 3. A. तं 4. A. ग्रौ 5. A.B. पतितः 6. B. दुः 7. A.B. पृष्ठयन् 8. A.B. फं 9. A.B. स्वर्वाक् 10. A.B. स्व

11. The alternate name given, most probably by Kirtidhara: is not clear.

12. B. वेगात् missing. 13. B. वादोक्तं 14. B. ग्रात्

पृष्ठतो वलिताश्लिष्टपृष्ठः पादः प्रसार्यते ।
ऊर्ध्वा[1]धः पार्श्वदेशेषु भ्रान्तो मण्डलवद्यदा ।
कीर्तितेयं तदा विद्युद्भ्रान्ता लङ्घ्येऽतिदुष्करा ॥ ५८ ॥ (विद्युद्भ्रान्ता)

जानुस्तन[2]समं यावत् कुंचितं पादमुद्धरेत् ।
यत्र स्तब्धी[3]कृतोऽन्योऽङ्घ्रिः[4] ऊर्ध्वजानुरियं मता ॥ (ऊर्ध्वजानुः)

आविद्धं पादमन्योरु[5]क्षेत्रे पार्ष्णि यथा भवेत् ।
भ्रान्त्वो[6]त्पत्य यदा [7]बाह्यभ्रमर्युत्पातयेद्भुवि ।
[8]तदोद्वृत्ता मनोवर्ता लोके भूचारपूर्विका (?) ॥ ६० ॥ (उद्वृत्ता)

उत्क्षिप्य कुञ्चितं पादं पार्श्वयोर्लोलयन् क्षिपेत् ।
स्वपार्श्वे पार्ष्णिना[9] यस्यां डोलापादेति सा स्मृता ॥ (डोलापादा)

पादस्य मुख्यता क्वापि हस्तस्यापि क्वचिद्भवेत् ।
उभयोः कुत्रचित् ज्ञेया यथाशोभं प्रयोगतः ॥ ६२ ॥

[10]हस्तावथवनतौ स्यातां यदा पादस्य मुख्यता ।
अग्रगौ[11] स्तः स्वमुख्यत्वे,[12] द्वयोश्चेत्[13] समगौ पुनः ॥ ६३ ॥

यत्रश्चारीप्रयोगेऽङ्घ्री ततो हस्तौ, यतः करः ।
तत[14]स्त्रिकं यतः तत्[15] स्यात् नेत्राद्य[16] योजयेत्ततः ॥ ६४ ॥

पादचार्यां[17] कृतार्थो[18] वा पादो याति भुवं यथा ।
हस्तः स्वकार्यनिष्पत्तौ [19]कटिमाश्रयते तथा ॥ ६५ ॥

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1. B. ध्वा 2. A.B. र 3. A. स्तण्डि B. स्तण्डी 4. A. न्यैन्यो: B. न्यश्रीः 5. A.B. अन्योन्यं 6. A.B. न्तो 7. B. वाह्य 8. A.B. ततो. After उद्वृत्ता the line is not clear; it mentions a more common name for the same which is not clear. 9. B. पाणिना

10. A.B. हस्ताद 11. B. गो 12. A. र्थे 13. A. द्वयोश्चेत् B. द्वयोचत् 14. A. र B. रा 15. A. त B. omits तत् 16. A.B. जेत्राद्यं 17. A.B. र्यं and then a तु extra. 18. A.B. र्थं 19. A. कक्षिम्

हस्तः स्यादर्धचन्द्रोऽत्र नाट्ये, नृत्तविधौ पुनः ।
पक्षवञ्चितकौ पक्षप्रद्योतौ वामतौ सताम् ।
एतत्त्रयमपि ब्रूमो[1] नृत्ये लक्ष्यनि[2]रीक्षणात् ॥ ६६ ॥

अनन्तेषु विभेदेषु गतीनां ललितात्मिकाः[3] ।
चार्यो द्वात्रिंशदेवोक्ता मुनिनान्वर्थसंज्ञकाः[4] ॥ ६७ ॥

चरितमिव सुराज्ञां युक्तदण्डाभिरामं
गिरिश[5]मिव भुजङ्गलासितालोकनीयम् ।
जलदमिव [6]सविद्युद्भ्रान्तमश्रान्तलक्ष्मि[7]
[8]व्यरचयदिह चारी[9]लक्षणं[10] जायनार्यः[11] ॥ ६८ ॥

॥ इति **चारीलक्षणम्** ॥

आसामाद्यन्तभावार्थमधुना[12] स्थानमुच्यते ।
करणाधारभावेषु स्थानशब्दो निरुच्यते ॥ ६९ ॥

भाविगत्यनुकूलेन स्थानकेन हि केनचित् ।
[13]स्थित्वा गच्छेत्[14] तदन्तेऽपि[15] तिष्ठेदित्यत्र कश्चन ॥ ७० ॥

प्रयोगो न[16] विना येन तस्मादेतन्निरूपयेत् ।
शरीरस्याङ्गविन्यासविशेषो[17] भावयोर्विपत् (?) ॥ ७१ ॥

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1. B. भूमौ 2. A ति 3. A.B. ललि............काः *Cf.* Bharata here, X: 50. GOS. ललिताङ्गक्रियात्मिकाः । 4. A.B. ता 5. A.B. ज

6. A. पु 7. A.B. क्ष्मीं 8. B. omits व्य 9. A.B. रि 10. A.B. विलक्षणम् 11. A.B. जायनार्यमः 12. A.B. भावार्गद्धुना. For restoration see Saṅgita Ratnākara, VII. 1027. 13. A.B. स्थिता 14. A.B. ति 15. A.B. दन्तेऽपि 16. B. गे

17. A.B. The words भावयोर्विपत् are corrupt; either there is something here in dual qualifying 'नेत्रयोः' and meaning 'expressive of emotion' or something independently going with 'विन्यासविशेषः' and meaning the same thing.

नेत्रयोः सहगः[1] कोऽपि निश्चलः स्थानमुच्यते ।
वैष्णवं समपादाख्यं वैशाखं मण्डलाभिधम् ॥ ७२ ॥

आलीढसंज्ञितं प्रत्यालीढाख्यं चेति षण्णृणाम् ।
एकः पादः समो यत्र त्र्यश्रः पार्श्वमुखोऽपरः ।
अनयोरन्तरं सार्धतालद्वितयसंज्ञकम् ॥ ७३ ॥

जङ्घायामञ्चितं किञ्चित सौष्ठवेनोपशोभितम् ।
वैष्णवं स्थानकं[2] यस्मात् विष्णुरत्रा[3]धिदैवतम् ॥ ७४ ॥

अनेनाभिनयो विष्णोः नरयोः[4]ः श्रेष्ठमध्ययोः[5] ।
कर्तव्यः[6] सूत्रधारादौ[7] [8]संलापोऽपि स्वभावजः ॥ ७५ ॥ [वैष्णवम्]

तालमात्रान्तरौ स्यातां[9] स्वभावात्[10] चरणौ समौ ।
सौष्ठवं सहजं यत्र समपादं तदुच्यते ॥ ७६ ॥

विमानस्यन्दनाकाश[11]व्रतलिंगस्थितेषु तत् ।
विवाहपक्षि[12]निर्देशे विप्रमङ्गलवाचने ।
अधिदैवतमेतस्य कीर्तितः कमलासनः[13] ॥ ७७ ॥(समपादम्)

सार्ध[14]तालत्रितयवत्[15] त्र्यश्र[16]पक्ष[17]स्थपादयोः[18] ।
अन्तरं[19] स्याद्यवस्थेयम्[20] ऊर्वोरपि[21] निषण्णयोः ॥ ७८ ॥

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1. A. जः B. गाः 'नेत्रयोः सहगः' means closely following the eye-movement; the eye, the seat of feeling, is the essential thing which every other movement appropriately follows.

2. A.B. जं 3. B. त्ता 4. A.B. अनयोः For the restoration, see Bharata here नृभिः and Abhinavagupta अस्त्रीप्रधानस्य. 5. A.B. घ्ययोः 6. B. visarga wanting. 7. A.B. द्यौ 8. A.B. स्व 9. A.B. मात्तात...... 10. A.B. सौभवेत्वां 11. B. कां 12. A.B. क्ष 13. A.B. ने 14. A. र्धं B. द्धं 15. A.B. तालवत् 16. A.B. त्यग्र 17. B. क्र 18. A. वादयोः 19. A.B. अन्तर 20. A.B. स्थाय 21. A.B. कुर्वोरपि

यस्मिन्वैशाखमाख्यातं तद्विशाखाधिदैवतम्[1] ।
व्यायामे निर्गमे स्थूलभङ्गे वाहनवाहने ॥ ७९ ॥ (वैशाखम्)

[2]त्र्यश्रौ पार्श्वमुखौ पादौ[3] चतुस्तालां[4]तरान्वितौ[5] ।
निषण्णोरू कटी यत्र जायते जानुनोस्समा[6] ॥ ८० ॥

बुधैर्मण्डलमाख्यातं तदाखण्डल[7]दैवतम् ।
प्रयोगे[8] चाप[9]वज्रादे:[10] स्कन्धे(?)[11] सिन्धुरवाहने ।
गरुडादिमहास्थूलपक्षीणां च निरूपणे ॥ ८१ ॥ (मण्डलम्)

वामः पादो निषण्णोऽत्र कुञ्चितो जानुना पुनः ।
तेन तुल्ये[12] कटी पृष्ठे त्र्यश्रः[13] सव्यः[14] प्रसारितः ॥ ८२ ॥

पञ्चतालमितस्तिष्ठन्नत्योः पार्ष्णिगुल्फयोः ।
आलीढमिदमाख्यातं रुद्रस्तस्याधिदैवतम् ॥ ८३ ॥

उत्तरोत्तरतो जल्पे रोषामर्ष[15]समुद्भवे ।
वीररौद्रकृते मल्लास्फोटे रिपुनिरूपणे ।
[16]तदभिद्रवणे[17] शस्त्रमोचने चेदमुच्यते ॥ ८४ ॥ (आलीढम्)

अस्यैवाङ्गः परीवर्त्ते प्रत्यालीढं प्रकीर्तितम् ।
विमुञ्चेदमुना शस्त्रं सर्वमालीढसंहितम्[18] ।
आलीढस्यैव भेदत्वात् रुद्रोऽस्याप्यधिदैवतम् ॥ ८५ ॥ (प्रत्यालीढम्)

[न्यायाः]

शस्त्राणां मोचने न्यायाः चत्वारः कथिता बुधैः ।
रणे स्वपरशस्त्राणां कर्तुं पातनसारणे ।
उचिता वर्तनाङ्गानां न्यायोऽत्र परिकीर्तितः ॥ ८६ ॥

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1. A.B. तः 2. B. अश्रौ 3. A.B. दे 4. B. स्तौलां 5. A. न्विता B.वितौ 6. A. माः 7. B. स्वमण्डल 8. A.B. गे missing 9. A. वाप 10. A. विज्ञादे B. विज्ञाते 11. What the usage 'स्कन्धे' means is not clear. 12. A.B. ल्य 13. A.B. स्रस्य 14. A.B. सह्नः 'Savya' here is to be taken as 'Dakṣiṇa'. 15. B. र्षी 16. B. तदा 17. A. णः 18. A.B. ङ्कम्

भारतः सात्वतो वार्षगण्यः[1] कैशिक[2] इत्यमी ।
क्रमान्न्यायाः कटीपादवक्षोमूर्ध्नां[3] विभेदने ॥ ८७ ॥

खेटं वामेन हस्तेन पर[4]शस्त्र[5]निवारणम् ।
[6]धृत्वा शस्त्रं तदन्येन प्रसार्येते पुनः पुनः ।
आक्षिप्य भ्रामयेत् पश्चात् पार्श्वात्[7] पार्श्वे[8] ततः परम् ॥ ८८ ॥

धृतशस्त्रेण हस्तेन मस्तकं परिवेष्टयेत् ।
मणिबन्धविवर्त्तेन कपोल[9]प्रान्तयोः पुनः ॥ ८९ ॥

कुर्यादुद्वेष्टनं भूयो मस्तकं परिवेष्टयेत् ।
ललिते वेष्टने द्वाभ्यां यत्रासौ भारतः स्मृतः ॥ (भारतः)
सात्वते सर्वमेतत्स्यात् कर[10]शस्त्रं तु पृष्ठतः ॥ ९० ॥ (सात्वतः)

वार्षगण्ये[11] तदा कुर्यात् प्रक्रियां सात्वते यथा ।
उद्वेष्टनं तु शस्त्रेण वक्षस्यङ्गेषु च स्मृतम् ॥ ९१ ॥ (वार्षगण्यः)

[12]कैशिके प्रविचारस्तु सर्वो भारतवन्मतः[13] ।
भ्रामयित्वा द्विषन्मूर्ध्नि शस्त्रं तावन्निपातयेत् ॥ ९२ ॥ (कैशिकः)

॥ इति न्यायाः ॥

नाना चारी भवेन्न्यायैः अमीभिरुपलक्षिता ।
प्रविचारा[14] भवन्त्यत्र शस्त्रमोचनगोचराः ॥ ९३ ॥

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1. A.B. ण्डः 2. A.B. कौशिकः 3. B. र्ध्वं 4. B. परः 5. A.B. शास्त्र 6. A.सृत्वा 7. A.B. पश्चात् 8. B. पार्श्वे 9. A.B. लः 10. A.B. कार 11. A.B. ण्डे 12. A.B. कौ 13. A. वत्म[र्त्म]तः 14. B. र

हस्तेनैकेन हस्ताभ्यां प्रयोज्यमिति तद्द्विधा ।
तत्राद्यं खड्गशक्त्यादि[1] धनुःकुन्तादिकं परम् ॥ ९४ ॥

प्रकृष्टत्वाद्विशिष्टत्वाद् अन्वर्था[2] तद्गतामिधा[3] ।
[4]रङ्गे प्रहरणैर्भेदच्छेदशोणितविस्रुतिः[5] ।
व्यक्तघातश्च नो कार्यः चित्तोद्वेगकरं च यत्[6] ॥ ९५ ॥

कार्यं वाभिनयैरेव[7] भेदनाद्यं[8] विधानतः ।
दर्शनादेव जानाति येन[9] सामाजिको जनः ॥ ९६ ॥

व्यायामं[10] सौष्ठवोपेतैरंगहारैर्मनोहरम् ।
लयतालसमायुक्तं कारयेत यथाबलम् ॥ ९७ ॥

सुतरां सौष्ठवे यत्नः कार्यो व्यायामकारिभिः ।
साधकस्तेन हीनाङ्गो नाट्ये नृत्ते[11] न शोभते ॥ ९८ ॥

यत्र नाङ्गमतीवोच्चं[12] नातिखर्वमचञ्चलम् ।
विश्रान्तावयवं लोलपादं[13] वक्षः[14] समुन्नतम् ॥ ९९ ॥

समकंठकटीशीर्षकूर्परांसं[15] प्रयुज्यते ।
सौष्ठवं तत्समाख्यातं बुधैर्व्यायामगोचरम् ॥ १०० ॥

चतुर्भिरथवाष्टाभिरथ द्वादशभिर्मता ।
जानुवंक्षण[16]* सन्नामास्त्वंगुलेः[17] खर्वता[18] मता ॥ १०१ ॥

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1. B. दे 2. A. अन्वास्तात् B. अन्वस्तात् 3. A.B. तोभिधाः 4. A.B. रंगैः
5. A.B. स्मृतीः 6. B. द्वेगश्चरेत् 7. A. येनैव 8. B. द्य 9. A. येम
10. A. व्यायामः B. व्यायाम 11. A. नृत्ये 12. A. च्यरन्न
13. A.B. पाद 14. A.B. पक्ष 15. B. कूवरं सं 16. A. वक्षण
17. A. त्वांगुले B. त्वांगुलेः 18. B. खलुता

* वंक्षणः means ऊरुसंधिः

इच्छया भूमिपालानां तत्तद्देशानुसारतः ।
अतः परं तु खर्वत्वं पर[1]नृत्ते[2] न शोभते[3] ॥ १०२ ॥

वैष्णवं स्थानकं यत्र संमुन्नमुरःस्थलम् ।
कटिनाभिचरौ हस्तौ युगपत् क्रमशोऽथवा ।
चतुरश्रमिदं प्रोक्तमङ्गं [4]नेत्रसुखावहम् ॥ १०३ ॥

[5]असियुद्धे* यथान्याया[6] धनुषः करणं तथा ।
परिमार्जनमादानं† [संधानं मोक्षणं तथा] ॥ १०४ ॥

..............[ग्रन्थपातः]...........

1. B. पर 2. A.B. त्ये 3. A B. शोभने 4. A नेत्वनुखावहम् B. नष्ट
5. A. अंसे B. अंशे 6. A नार्या B. न्याय्या

* For this reconstruction see Abhinavabhārati, GOS. II, p. 115, line 5.

† Here occurs a gap in the text not noticed by the scribe. On the reconstruction of the second quarter of the line and on the topic of the fourfold handling of the bow see Nāṭya Śāstra, xi. 92-3 Kasi edn.; X. 92 K.M. edn.

The topic found dealt with next is the 'Sitting poses', 'Upaviṣṭa-sthāna' or 'Āsana-vidhi', which Bharata deals with later, ch. XIII. 193. *ff.* Kasi edn. and XII. 202 *ff.* GOS. II. Here the text begins abruptly, with the end of definition of the pose called 'Utkaṭa.'

The first of the 'sitting poses', whose description is lost in the gap is 'Svastha' which Bharata describes thus :

विष्कम्भेनाञ्चितौ पादौ त्रिकं किञ्चित्समुन्नतम् ।
हस्तौ कट्यूरुविन्यस्तौ स्वस्थे स्यादुपवेशने ॥ XIII. 194-5 Kasi.

XII. 203 GOS. In K.M. here, there is a gap after the third foot in which the last quarter of this verse, the whole of the next verse and the first quarter of the next are lost.

*...................उत्कटमुदाहृतम् ।
देवादितर्पणे सन्ध्याजपहोमादिषु स्मृतम् ॥ १०५ ॥ (उत्कटम्)

चिबुकं कर्कटे[1] न्यस्य हस्ते[2] स्कन्धाश्रितं शिरः ।
यत्रेन्द्रियाणि खर्वाणि‡ स्युः तद्योग[3]कृतं स्मृतम् ॥ १०६ ॥

रणरङ्गपराभूते शोकव्याकुलता[4]दिषु ।
क्रान्तमित्य[5]भिधामस्य कथयन्त्यपरे§ पुनः ॥ १०७ ॥ (योगकृतम्)

आसने द्विगुणः पादो मनागन्यः प्रसारितः ।
शिरोऽञ्चिततया यत्र किञ्चित्पार्श्वमुपागतम् ॥ १०८ ॥

तत्स्याच्चिन्ताकृतं चिन्ताविप्रलंभमदा[6]दिषु ।
†अन्यैः पुनस्समाख्यातं मदालससमाख्यया[7] ॥ १०९ ॥ (चिन्ताकृतम्)

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1. B. कर्कटीस्य 2. A. स्त 3. A. स्युस्तजोक B. व्युजजोक 4. A B. व्याकुव्यलीता 5. B. त्था 6. A. दो 7. A. इदं मन्दालसाख्यया B. इदं मन्दालसमाख्यया

* For the definition of Utkaṭa, see N. S. GOS. II. p. 170. śl. 208 :—तथा चोत्कटिकास्थानं स्फिक्पार्ष्णीनां समागमः ।
पित्र्ये निवापे जप्ये च सन्ध्यास्वाचमनेऽपि च ॥

and S. Ratnākara, VII. 1111:—समासनसमं स्पृष्टभूतलं चरणौ समौ।
यदा तदोत्कटं योगध्यानसंध्याजपादिषु ॥

‡ Means distracted or dispirited ; *Cf.* N.S. GOS. XII. 206 संप्रणष्टेन्द्रियमनाः

§ The name Krānta is given to this in the S. Ratnākara VII. 1108.

† For this alternate name, see S. Ratn. VII. 1107. The name Madālasa is found in the Saṅgītamuktāvalī too,

भुजालिङ्गितयोः[1] न्यस्य जानुनोश्चिबुकं यदा ।

पिण्डीकृत्य स्थितो देहमवहित्थं मतं तदा ।

अवहित्थामय[2]व्रीडाध्याननिद्रादिकेषु तत् ॥ ११० ॥ (अवहित्थम्)*

† ....[ग्रन्थपातः]...........

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1. A. B. नयोः 2. A. B. त्थां मय

* The K. M. text (XII. 173) and the fn. readings of Kasi and GOS. texts preserve Avahittha among the uses of this Āsana.

† There is again a gap in which the remaining Āsanas are lost. Neither the nomenclature nor the enumeration of these in Bharata is clear; according to the S. Ratnākara, Bharata gives nine of these (S. R. VII. 1036-7) Svastha (lost in the ms. of our text), Madālasa (our Cintākṛta), Krānta (our Yogakṛta), Viṣkambhita (lost in our ms.), Utkaṭa, Svasthālasa, Jānugata, Muktajānu and Vimuktaka (the last four lost in our ms.). Bharata XII. 206-7 (GOS) is obviously S.Ratn.'s Svasthālasa :

प्रसार्य बाहू शिथिलौ तथा चोपाश्रयाश्रितः ।
मूर्छामदश्रमग्लानिविषादेषूपवेशयेत् ॥ (*Cf.* S. Ratn. VII. 112)

Viṣkambhita : Bharata XII. 209-10 (GOS.) :

विष्कंभितं पुनश्चैव [should be श्चैकं] जानु भूमौ निपातयेत् ।
प्रियाप्रसादने कार्यं होमादिकरणेषु च ॥

But this definition and application are found in S. Ratn. for 'Muktajānu' (VII. 1115), and Viṣkambha is defined differently (VII. 1109-10); the Sangitamuktāvali has Muktajānu, but omits Viṣkambhita. The Avahittha of our text, which has its basis in Bharata, is not found in S. Ratn.

For the rest we have in Bharata (GOS. XII. 210-213) the following verses :

महीगताभ्यां जानुभ्यामधोमुखमवस्थितम् ॥
देवाभिगमने कार्यं रुषितानां प्रसादने ।
शोके चाक्रन्दने तीव्रे मृतानां चैव दर्शने ॥

[सुप्तस्थानानि]

समं[1] प्रसारितामिख्य[2]मुद्वाहितविवर्तिते[3] ।
नत[4][माकुञ्चितं] चेति[5] स्थानं सुप्तस्य षड्विधम् ॥ १११ ॥

कृत्वा वदनमुत्तानं पाणिपादं प्रसार्य चेत् ।
शयीत सममाम्नातं स्वस्य संवेशने तदा ॥ ११२ ॥ (समम्)

उपधानं भुजं कृत्वा प्रसार्य यदि जानुनी ।
सुप्यात्[6] प्रसारिताभिख्यं तदा स्यात्सुखनिर्वृते[7] ॥ ११३ ॥ (प्रसारितम्)

स्कन्धे मूर्धानमाधाय सुप्याद्भूमिस्थ[8]कूर्परः ।
यस्मिन्नुद्वाहितं तत्स्यात् लीलयाश्रितमास्थितौ ॥ ११४ ॥ (उद्वाहितम्)

अधो वदनमादाय संविशेद्यत्र तत्स्मृतम् ।
विवर्तिताभिधं तत् (स्यात् ?)[9]रोगशस्त्रादिपीडिते ॥ ११५ ॥ (विवर्तितम्)

स्रस्तहस्तद्वयो[10] जंघे प्रसार्य च मनाग्यदा[11] ।
निद्रायेन्नतमुद्दिष्टं तदालस्यश्रमादिषु[12] ॥ ११६ ॥ (नतम्)

त्रासने च कुसत्त्वानां नीचानां चैव याचने ।
होमयज्ञक्रियायां च प्रेष्याणां चैव कारयेत् ॥

which give for a general pose with knees on ground several applications; it is out of these that Śārṅgadeva makes up the two Jānugata and Vimukta (S. Ratn. VII. 1113-4 and 116a); 'मृगदर्शने' in S. Ratn. VII. 1114 Anandasrama edn.) should read 'मृतदर्शने'

1. A. मा 2. B. ख्या 3. A. B. र्तने 4. A.B. Gap. The gap in B. extends from after नतम् up to भुजं कृत्वा in the third line below. 5. A. तश्चेति 6. A.B. स्तुष्यात् 7. B. र्विते 8. A.B. भूमिषु 9. A.B. gap. 10. A. द्वयोः B. This bit is twice written. 11. A. ता B. चन्मनागता 12. B. क्रमादिषु

आविद्धे[1]जानुनी बिभ्रद् वपु[2]श्चाकुञ्चितं यदा ।
सुप्यादा[3]कुंचितं प्रोक्तं तदा शीतेन पीडिते ॥ ११७ ॥ (आकुंचितम्)

[स्त्रीणां स्थानानि]

[4]आयताख्यावहित्थाश्वक्रान्तानि[5] त्रीणि योषिताम् ।
स्थानानि मुनिनोक्तानि तेनैवाथापि चेति तु[6] ॥ ११८ ॥*

ब्रुवतान्यानि कतिचित् सूचितानि, गतागतम् ।
वलितं मोटिता[7]ख्यं विनिवर्तितनामकम्[8] ।
प्रोन्नतं चेति संभूय स्युरष्टौ तानि चक्ष्महे ॥ ११९ ॥

यत्र पादस्समस्सव्यः वामस्त्र्यश्रोन्नतो[9] भवेत् ।
गुल्फपार्ष्ण्योः[10] स्थितो[11] मध्ये तालेनोरः[12] समुन्नतम् ॥ १२० ॥

प्रसन्नो मुखरागः स्यान्नितम्बे पाणिरुन्नते[13] ।
अर्धचन्द्रो, लताहस्तो वामः[14] तन्मतमायतम् ॥ १२१ ॥

1. A. आविधे B. अविधे 2. A. वप्र 3. B. दु 4. A.B. यथायथा 5. A.B. त्थाय कुन्तानि 6. A. तेनैव वाथापि चेति तु B. तेनैव वातापि चेतितुम् 7. A. मोदिता B. मोहा 8. A. मानकम् 9. A.B. त्वम्रोनयो 10. B. पार्श्वयो 11. A. स्थितं B. न्मितं 12. B. तानोर 13. A.B. दे 14. B. पामः

* See also S. Ratn. VII. 1030-1, where again Bharata is said to have given three Sthānas for ladies and indicated with the words 'अथापि च' further possible Sthānas. This refers to Bharata XII. 159-177 (GOS.), XII. 157-170 (Kasi), XII 138-149 (K. M.) where Bharata describes, in the midst of the treatment of Gati, the three Sthānas of ladies Āyata etc. and ends with the words 'अथापि च'. The Abhinavabhāratī has no comments referring to these. While the S. Ratn. mentions only four additional Sthānas of women, our text adds a fifth, Pronnata.

कायस्यायमनाद्[1] अस्य दैवतं कमलालया ।
निर्वर्णनेषु[2] चिन्तायामावाहनविसर्गयोः[3] ॥ १२२ ॥

प्रवेशे रंगमध्यस्य पुष्पाञ्जलिविमोचने ।
गाम्भीर्यप्रभवे मौने तर्जनादा[4]विदं भवेत् ॥ १२३ ॥* (आयतम्)

अस्य पादकटी[5]हस्त[6]व्यत्यासा[7]दवहित्थकम् ।
अन्वर्थमवहित्थाख्यं भावसंसूचनाद्भवेत् ॥ १२४ ॥

अधिदैवतमेतस्य देवी महिषमर्दनी ।
सल्लापे सहजे तर्के परितोषे विनिश्चये[8]† ॥ १२५ ॥

लज्जायां[9] सान्द्रसौभाग्य[10]गर्वादात्मनिरूपणे[11] ।
[12]वरस्यागमनोत्कण्ठा[13]वीक्षादा[14]विदमिष्यते ॥ १२६ ॥ (अवहित्थम्)

अंचितं दक्षिणं पादं यदा सूचीसमाह्वयम् ।
समस्थितस्य पादस्य पार्ष्णि[15]भागे वि[16]निक्षिपेत् ॥ १२७ ॥

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1. A.B. द्   2. A.B. निर्वर्ण्यतेषु   3. B. र्जयो:   4. A.B. तज्जना
5. A.B. टि   6. A.B. हस्तस्य   7. A. व्यात्यासा   B. व्यात्यासापा
8. B. परितोषेपि निश्चरीक्ष   9. A.B. लज्जां   10. B. र्ग्यं   11. A. निरीक्षणे
12. A.B. परस्य   13. A. र्णा   14. A.B. यि   15. B. र्ष्णि   16. A. ऽपि

* The N. S. in the GOS. edn. gives two sets of definitions and the editor says in the fn. (Vol. II. p. 163) that Jāyasenāpati follows the first set; but this statement is not wholly true; for Jāya compounds both.

† The S. Ratn. reads विस्मये; but for विनिश्चये which is correct see N. S. GOS. II. XII. 171-2; here again Jāya draws also upon the bracketted extra readings; note also the application Lajjā which is not found in S. Ratn. and is found only in the bracketted readings in N. S. GOS.

यद्वा समाख्य[1]मेवात्मपार्श्वे तालेन[2] सम्मिते ।
यत्राश्वक्रान्तमेतत्स्यादे[3]तेनाश्वाधिरोहणात् ॥ १२८ ॥

पादोऽत्रानियतः प्रोक्तः कैश्चित्संशयितात्मभिः ।
अंचितोऽत्राथवा[4] सूचीमतो दक्षिण एव नः ॥ १२९ ॥

यतोऽश्वा[5]रोहणारम्भे मङ्गलस्याभिवृद्धये ।
दक्षिणेनाङ्घ्रिणा पादकटकाक्रमणं परम् ॥ १३० ॥

अधिदैवतमेतस्य स्मृता देवी सरस्वती ।
पुष्पस्तवकसंग्राहे विटपस्यावलंबने ॥
नीचानां विश्रमे चैतच्चराणां विनियोज्यते ॥ १३१ ॥ (अश्वक्रान्तम्)

गन्तुं चरणमुत्क्षिप्य मध्ये गीतादि[6]हेतुना ।
हस्ताग्रमिन्दयं यस्मिन् नर्तकी प्रवितन्वती[7] ॥ १३२ ॥

गतिस्थितिनिरुद्धात्मा[8] तिष्ठेत्तत्स्याद्[9] गतागतम् ।
संभ्रमप्रभृतावस्य[10] विनियोगः[11] प्रकीर्तितः ॥ १३३ ॥ (गतागतम्)

किंचिद्विवलमानाङ्गं पदं वलनपार्श्वगम् ।
भूमिस्पृष्टकनिष्ठं[12] च भूमिगां[13]गुष्ठकं परम् ।*
[14]कुर्वीत वलितं प्रोक्तं साभिलाषविलोकिते ॥ १३४ ॥ (वलितम्)

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1. A.B. स्वव्याख्य 2. A.B. ताडेन 3. A.B. मेतस्यामे 4. A.B. त्वथवाः 5. B. यातोश्वा 6. A. मध्ये गितामि B. मध्यगोतानि 7. A.B. तं च ती 8. B. मा 9. A.B. निष्ठेनस्याद् 10. B. मस्य 11. B. जः 12. B यनिष्ठं 13. B. सभूमिजां 14. A. कुर्वत B. कुर्वीत

* A. leaves space here unnecesarily for a line.

[1]अर्धाङ्गुलितलः पादः कुञ्चितोऽन्यः समुत्थितः[2] ।
[3]ऊरोः कुञ्चितपादस्य पुरतः कर्कटः करः ।
[4]यत्र तन्मोटितामिख्यं कामावस्थासु कीर्तितम् ॥ १३५ ॥ (मोटितम्[5])

अस्मिन्नंगपरावृत्या[6] पृष्ठतो वि[7]निवर्तनम् ।
तद्भेदः[8] स्यादमुष्यापि विनियोगस्तु पूर्ववत् ॥ १३६ ॥ (विनिवर्तितम्[9])

समपादतलाग्राभ्यामङ्गुलीनां तलैरपि[10] ।
आयतीकृत्य गात्रं चेत् तिष्ठेत्[11] स्यात्प्रोन्नतं[12] तदा ॥ १३७ ॥

*नासिकाद्वयसे तोये[13] दू(ह्य?)ध्र्वाता(ना)मन्तरीक्षणे‡ ।
प्रांशुप्राप्यप्रमाणस्य(स्थ?)फलादिग्रहणादिषु ॥ १३८ ॥ (प्रोन्नतम्)

॥ इति स्थानलक्षणम् ॥

विचित्रभूषा ललितांगयष्टिकावर्तनालभ्रमराल[14]कामा ।
संक्रान्तकान्तिर्विहृता[15]भिरामा[16] निरूप्यते मण्डलराजिरामा ॥ १३९ ॥

पारंपर्येण चारीणां मंडलं[17] चारु[18] गुंफितम्[19] ।
दामेव पुष्पजातीनां न कस्य नयनोत्सवः ॥ १४० ॥

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1. A.B. ऊर्ध्वा 2. A.B. कुञ्चितान्यसमुत्थितः 3. B. उरोः 4. B. यत्तत् 5. B. तः 6. A.B. त्य 7. B. पि 8. A.B. द 9. B. निवर्तितम् 10. A.B. तरपि 11. A.B. निष्ठे 12. A. सं B. ङं 13. A.B. तोचे 14. B. भ्रमनाल 15. A. विनिहृता B. विनिहिता 16. B. रामान् repeated. 17. A.B. लं 18. B. तारु 19. A. B. कंपितम्

* नासिकाद्वयसे means आनासिकम्, for showing water or flood of depth to the height of a man up to his nose.

‡ For showing the act of looking into the interior of some container which is high.

हेतोः[1] चारीप्रयोगस्य प्राचुर्यान्[2] मण्डलान्यपि ।
भौमान्याकाशगा[3]नीति प्रसिद्धानि तदाख्यया * ॥ १४१ ॥

यथायोगं[4] यथोशोभं[5] सर्वशस्त्रविमोचने ।
सर्वाण्यपि गदायुद्धे प्रयोज्यानि[6] यथोचितम् ॥ १४२ ॥

भ्रमरा[7]स्कन्दिते पिष्टकुट्टं चापगताड्डिते[8] ।
[9]एलकाक्रीडिताध्यर्द्धे[10] आवर्तं शकटास्यकम् ॥ १४३ ॥

समोसरितमित्येवं भौमानि ब्रूमहे दश ।
सूचीविद्धमति[11]क्रान्तदण्डपादमलातकम् ॥ १४४ ॥

विचित्रं विहृतं[12] वामबन्धं[13]† ललितसंचरम् ।
[14]क्रान्तं ललितमेतानि दशाकाशभवान्यपि ।
अंघ्रे[15]र्विशेषं निभृताः(?)चार्यः[16]§ पुंस्यत्र संमताः ॥ १४५ ॥

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1. A.B. हेतः 2. A.B. र्यं 3. A.B. का 4. B. योची 5. B. रेफं 6. B omits नि 7. B. ण 8. B. ड्डितो 9. B. एडका 10. A. स्यर्धे B. स्यद्धे 11. A.B. इति 12. B. विहितं 13. A. वाम-द्धं B. वांबन्धं 14. A. का 15. A.B. घ्रे 16. A.B. चर्यः.

* Cf. S. Ratn. VII. 1156.

† This is found in mss. of N. S. both as Vāmabandha and Vāmaviddha; see N. S. GOS. II. p. 123; S. Ratn. has it as Vāmaviddha; in our text, A reads Vāma(vi)ddha and B Vām(vāma)bandha, and later, in the lakṣaṇa-grantha, both A and B read Vāmabandha.

§ The first quarter of this line is corrupt in both mss.; but the meaning is clear: in regard to the definition of each Maṇḍala, the poses of the legs involved have to be specified; and for this, the Cārī-names themselves are used in masculine gender and applied to the leg-poses which characterise each. *cf.* S. Ratn. VII. 1158 a.

दक्षिणं जनितं वामं [1]स्यन्दितं दक्षिणं पुनः ।
शकटास्यं ततो[2] वाममपस्यन्दितमाचरेत् ॥ १४६ ॥

दक्षिणां भ्रमरीं तत्र द्विः[3] त्रिकं परिवर्तयेत् ।
वामं तु स्यन्दितं सव्यं शकटास्याभिधं ततः ॥ १४७ ॥

वामं चापगतिं सव्यं भ्रमरीं स्यन्दितामपि ।
आदध्याच्चरणं यत्र भ्रमरं तदुदाहृतम् ॥ १४८ ॥ (भ्रमरम्)

दक्षिणे भ्रमरी वामे[4] मतं भ्रमरकं[5] च तत् ।
दक्षिणं शकटास्याख्यमूरू[6]द्वृत्तं तमेव च ।
वाममध्यर्धकं तं च भ्रमरी दक्षिणं पुनः ॥ १४९ ॥

स्यन्दितं दक्षिणादन्यं [7]शकटाननमेव तु ।
आस्फा[8]लितमहीपृष्ठं पादमास्कन्दितं विदुः ॥ १५० ॥ (आस्कन्दितम्)

सूची सव्यमप[9]क्रान्तं वामं तदनु दक्षिणम् ।
भुजङ्गत्रासितं वाममपि तं रचयन्[10] मुहुः ।
मण्डलं पूरयेद्यत्र पिष्टकुट्टं तदीरितम् ॥ १५१ ॥ (पिष्टकुट्टितम्)

सर्वैश्चापगतैः पादैः मण्डलं परिपूरयेत् ।
भ्राम्यं तत्र [11]चतुर्दिक्कमिदं चापगतं मम ॥ १५२ ॥ (चाप[12]गतम्)

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1. B. स्प 2. A.B. मो 3. A.B. द्वि. 4. B. म 5. A.B. कः 6. B. सुभ्रू 7. A. शकटास्यन B. शकटस्यन 8. B. स्था 9. A.B. व. 10. B. भस्यन् 11. B. चतुर्दि 12. A. पे

पार्श्वक्रान्तक्रमं सव्यमावर्तं स्यन्दितं च तम् ।
शकटास्यं ततो वामं सव्यं चापगतिं ततः ॥ १५३ ॥

वाममड्डित[1]मन्यत्तु [2]कुर्याद्‍ध्यर्धिकं[3] ततः ।
वामं तु भ्रमरं[4] चान्यत्[5] स्यन्दितं तेन भूतलम् ।
यस्मिन्नास्फालयेदेतत् परिकीर्तितमड्डितम् ॥ १५४ ॥ [अड्डितम्]*

सूचीविद्धैर्मही[6]संस्थै[7]रेलकाक्रीडितैरपि ।
[8]घूर्णैस्त्रिकविवर्तैश्च सूचीविद्धापविद्धकैः ।
मण्डलं तत्क्रमात्कार्यमेलकाक्रीडिताभिधम्† ॥ १५५ ॥(एलकाक्रीडितम्)

विधाय चरणं सव्यं जनितं स्यन्दितं क्रमात् ।
वाममध्यर्धिकं सव्यं शकटास्यमनन्तरम् ॥ १५६ ॥

विदधीत चतुर्दिक्षमण्डल[9]भ्रमणं क्रमात् ।
यत्राध्यर्धमिदं प्राहुः युद्धे प्रायेण कीर्तितम् ॥ १५७ ॥ (अध्यर्धम् ।)

प्रथमं जनितं वाममूरूद्वृत्तमथेतरम्[10] ।
शकटास्यं तमेवोरूद्वृत्तं चापगतिं परम् ॥ १५८ ॥

दक्षिणं स्यन्दितं वामं शकटास्यं तथेतरम् ।
भ्रमरीं चरणं कुर्यात् कृतत्रिकविवर्तनम् ।
वामं चापगतिं यत्र तदावर्तमुदाहृतम् ॥ १५९ ॥ (आवर्तम्).

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1. B. मण्डन 2. A. B. कुर्यु 3. A दध्यर्धिकं B. दस्यादिकं 4. A. B. र 5. A. B. मान्य 6. A. B. हीं 7. A. सस्थै B. सस्थे 8. A.B. लर्णै (For the reconstruction offered in the text, see S. Ratn. VII. 1179). 9. A.B. लं 10. A. मिथेतरम् B. मिथेतरम्

* A.B. Name missing.

† Second half of the line dropped by haplography in B.

दक्षिणं जनितं कुर्यादूरूद्वृत्तं तमेव च ।
शकटास्यं क्रमेणाथ वामं स्यन्दितसंज्ञितम्[1] ॥ १६० ॥

शकटास्यैस्ततः पादैः मण्डलं परिपूरयेत् ।
यस्मिन्नेतत्समाख्यातं शकटास्याभिधं बुधैः ॥ १६१ ॥ (शकटास्यम्)

समपादैः स्थितस्थाने संप्रसार्य तथा करौ ।
शिष्टमूर्ध्वतलावेतावावेष्ट्योद्वेष्टितौ[2] क्षिपेत् ॥ १६२ ॥

[3]कटीतटे[4] ततस्सव्यवामाभ्यां क्रमशो भजेत् ।
चरणाभ्यां स्थितावर्त्तौ वामं त्वग्रे[5] प्रसारयेत् ।
चतुर्दिक्कं[6] ततो भ्राम्येत्[7] समोसरितसंज्ञितः ॥ १६३ ॥ (समोसरितम्)

॥ [8]इति भूमण्डलानि दश ॥

वामं सूचीं प्रकुर्वीत तदेव[9] भ्रमरीमपि ।
दक्षिणं पार्श्वतः क्रान्तमतिक्रान्तं ततोऽपरम् ॥ १६४ ॥

अन्यत्सूचीमपक्रान्तं वामं वामेतरं पुनः ।
पार्श्वक्रान्ता[10]भिधं यत्र सूचीविद्धं तदुच्यते ॥ १६५ ॥ (सूचीविद्धम्)

जनितं चरणं कृत्वा शकटास्यं च दक्षिणम् ।
अलातमपरं पार्श्वक्रान्तं[11] दक्षिणमाचरेत् ॥ १६६ ॥

वामं समाचरेत्सूचीं पार्श्वक्रान्तं तु दक्षिणम् ।
* वामपादं ततस्सूचीमपक्रान्तं तु दक्षिणम् ॥ १६७ ॥

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1. B. संशितम् 2. A.B तो 3. A.B. शकटी 4. A. कटे 5. A.B. न्वग्रे 6. B. द्विकं 7. A.B. भ्राम्येत् 8. B. Omits इति 9. A.B. तदव 10. B. न्त 11. B. कांतं

* Line missing in B.

सूचीं वामेऽनुकुर्वीत सव्येन[1] भ्रमरीमपि ।
तेनोद्वृत्तमलातं तु वामेन करणं ततः ।
[2]छिन्नं सव्येन वामेन वाह्यतो भ्रमरीं[3] भजेत् ॥ १६८ ॥

अतिक्रान्तं तमेवाङ्घ्रिं दण्डपादं तु दक्षिणम् ।
यस्मिन्निदमतिक्रान्तं व्यायामे परीकीर्तितम् ॥ १६९ ॥ (अतिक्रान्तम्)

दक्षिणे [4]जनितं कुर्युः दण्डपादं तमेव च ।
वामं सूचीं भ्रमर्यां च सव्यमुद्वृत्तसंज्ञकम् ॥ १७० ॥

अलातं वामतः पादं पार्श्वक्रान्तं तु सव्यतः ।
भुजङ्गत्रासितं तद्वदतिक्रान्तं तथेतरम्[5] ॥ १७१ ॥

*दक्षिणं दण्डपादं तु वामं सूचीमनन्तरम् ।
तमेव भ्रमरीं कुर्युर्दण्डपादं तदीरितम्॥ १७२ ॥ (दण्डपादम्)

विदध्याद्दक्षिणं सूचीमतिक्रान्तं तथेतरम् ।
पार्श्वक्रान्तं ततस्सव्यं तस्मादन्यमलातकम् ॥ १७३ ॥

[6]षट्कृत्वस्सप्तकृत्वो[वा] चारीरावर्त्तयन्त्विमाः[7] ।
चतुर्दिक्कं परिभ्रम्य ललितैः पादविक्रमैः ॥ १७४ ॥

अपक्रान्तं पुनस्सव्यमतिक्रान्तं तथा[8]परम् ।
भ्रमर्याख्यं च कुर्वीत यत्रालातमुशंति तत्[9] ॥ १७५ ॥ (अलातम्)

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1. A.B. सव्यन 2. B. किन्नं 3. A.B. री. 4. A. ज्ञ 5. A तथा. परम् 6. A.B. षष्ठ्च 7. A.B. न्विमाः 8. A. यथा 9. B. तम्

* 3 lines from here missing in B.

दक्षिणं जनितं कुर्या[1]दूरूद्वृत्तं तमेव च ।
अपरं[2] स्यन्दितं पार्श्वक्रान्तं तदनु दक्षिणम् ॥ १७६ ॥

वामं सूचीमपक्रान्तं दक्षिणं चरणं पुनः ।
भुजङ्गत्रासितं वाममतिक्रान्तं ततोऽपरम् ॥ १७७ ॥

उद्वृत्तमसुमेवाङ्घ्रिमलातं वाममाचरेत् ।
पार्श्वक्रान्तक्रमं [3]सव्यं सूचीमन्यमनन्तरम् ॥ १७८ ॥

निक्षिप्य दक्षिणं वाममपक्रान्तोक्तमाचरेत् ।
यत्र तत्स्याद्विचित्राख्यं[4] योग्यायां* विनियुज्यते ॥ १७९ ॥ (विचित्रम्)

कुर्वीत जनितं सव्यमूरूद्वृत्तं तमेव च ।
स्यन्दितं वाममुद्वृत्तं सव्यं वाममलातकम् ॥ १८० ॥

सव्यं[5] सूचीं पुनर्वामं पार्श्वक्रान्तमनन्तरम् ।
आक्षिप्तं भ्रमरीदण्डपादं सव्यं क्रमात्ततः ॥ १८१ ॥

वामं सूचीं भ्रमर्या च भुजङ्गत्रासिताभिधम् ।
†सव्यवाममतिक्रान्ता यस्मिन् तद् विहृतं मतम् (विहृतम्) ॥ १८२ ॥

सूचीं वामेतरं कुर्युरपक्रान्त[6]मथापरम् ।
दण्डपादं ततः सव्यं सूचीपादं तु वामतः ॥ १८३ ॥

तमेव भ्रमरीं पार्श्वक्रान्तं वामेतरं ततः ।
आक्षिप्तं दण्डपादं च वामं सव्यं यथाक्रमम् ॥ १८४ ॥

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1. A.B. र्यु 2. B. र. 3. सव्यं 4. A.B. त्रके 5. A.B. सर्वे 6. A.B. जांत

* योग्या means व्यायाम, physical exercises.

† Here A repeats three lines.

ऊरूद्वृत्तं ततः सव्यं सूचीं च भ्रमरीमपि ।
अलातं च यथा वामं पार्श्वक्रान्तं च दक्षिणम् ।
अतिक्रान्तं परं यत्र वामबन्धं तदीरितम् ॥ १८५ ॥ (वामबन्धम्)

ऊर्ध्वजानुकृतं कुर्यात् पादसूचीं च दक्षिणम् ।
अपक्रान्तं ततोऽप्यन्यं पार्श्वक्रान्तं तु दक्षिणम् ॥ १८६ ॥

अतिक्रान्तं ततोऽप्यन्यं पादसूचीं च दक्षिणम् ।
*अतिक्रान्तं ततो वामं पार्श्वक्रान्तं तु दक्षिणम् ॥ १८७ ॥

वामं पुनरतिक्रान्तं [1]छिन्नाख्यं करणं ततः ।
बाह्यभ्रमरकं वाममस्मिन् ललितसंचरे ॥ १८८ ॥ (ललितसंचरः)

दक्षिणं [2]चरणं सूचीमतिक्रान्तं तथापरम् ।
कुर्यात् सव्यं च वामं च पार्श्वक्रान्तक्रमं ततः ॥ १८९ ॥

पर्यायेणाथ चारीभिरेताभिः परितो भ्रमन्[3] ।
सूचीं वाममपक्रान्तं कुर्यात् सव्यमनन्तरम् ॥ १९० ॥

ततः सहजया गत्या[4] मण्डलाकारतो भ्रमेत्[5] ।
यत्र कान्ततरं क्रान्तं[6] व्यायामे नृत्तकोविदैः ॥ १९१ ॥ (क्रान्तम्)

चरणं दक्षिणं सूचीमपक्रान्तं ततोऽपरम् ।
[7]पार्श्वक्रान्तं ततः पूर्वं भुजङ्गत्रासितं च तत् ॥ १९२ ॥

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1. A.B. चि 2. A.B. व 3. B. त् 4.B. त्य 5. B. मत् 6. A. क्रान्तं तदाक्रान्तं B. कान्तदरक्रान्त. 7. A.B. पार्श्वः

* Line missing in B.

अतिक्रान्तं ततो वाममाक्षिप्तं दक्षिणं पुनः ।
अलातं वामकं पार्श्वक्रान्तं वामेतरं ततः ॥ * १९३ ॥

अतिक्रान्तं तथा चोरूद्वृत्तं सूचीं च वामकम्[1] ।
अपक्रान्तं पुनर्वामः[2] यत्र[3] तल्ललितं[4] भवेत् ॥ १९४ ॥ (ललितम्)

॥ इत्याकाशमण्डलानि दश ॥

एतानि मण्डलानि[5] दर्शितानि समासतः[6] ।
अन्योन्ययोजनाद् योग्य[7]चारीणां[8] चतुरा[9]शयैः ॥ १९५ ॥

अतः परमपि स्वैरं कल्प[10]नीयानि कान्यपि ।
तानि पूर्वोक्तलक्ष्या(क्ष्मा ?)णि(?) चारीभिस्त्वेकजातिभिः ॥ § १९६ ॥

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* After this A. B. have eleven lines repeated from the definitions of Vāmabanda, Lalitasañcara and Krānta.

1. B. वामरुम् 2. A.B. न्तमपूर्वं 3. B. यन 4. A.B. तल्लितं 5. A.B. Foot wanting a syllable. 6. B. समन्तत:

Samāsataḥ is supported also by Bharata XII, end; on the other hand 'Samantataḥ' of B. may be suspected to carry a true variant, as '*Sama*' is given by Bharata and Abhinavagupta as an example of a mixed Maṇḍala which could be formed by the mixing of appropriate ones either of the Bhauma or the Ākāśa [group; but then the anvaya of the succeeding lines becomes difficult.

7. A. योजनार्योग्य B. योजनं योग्य 8. A. चारिणि B. चारिणी 9. B. रां 10. B. कम

§ The sense is these additional Maṇḍalas are composed by mixing different Cāris of the same class, Bhauma or Ākāśa. In पूर्वोक्तलक्ष्याणि an instrumental plural qualifiying चारीभिः is needed; also for 'lakṣya,' we should have a word meaning 'lakṣaṇa'.

एतानि खण्डसहितान्यपि मण्डलानि
[1]लीलांगयष्टिमधुराणि[2] मनोहराणि ।
वाद्यानुगानि विविधानि बुधो[3] नियुद्धे
युद्धे[4]ऽथ नर्तनविधौ विधिवद्विदध्यात् ॥ १९७ ॥

[5]आवर्तकांतं ललितं विचित्रमास्कन्दितं कांतविधिं दधानम् ।
इत्यब्रवीन्मण्डललक्ष्म सुश्रीस्तुरंगतुल्यं[6] गजसैन्यनाथः ॥ १९८ ॥

इति श्रीमन्महाराज-गणपतिदेव-गजसाधनिक-जायसेनापति-
विरचितायां नृत्तरत्नावल्यां
चारीस्थानकमण्डललक्षणन्नाम
तृतीयोऽध्यायः

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1. A.B. नी 2. A.B. मधुरंत 3. A.B. बुधैः
But बुधैः accords not with the verb विदध्यात्. If 'बुधैः is to be retained, it should be taken to mean 'with the help of the knowing' one should do them; the subject will then have to be taken as understood.

4. B. omitted. 5. B. अ 6. A.B. तुल्यां.
'Turanga- tulyam' : By Śleṣa, Maṇḍala is compared here to the 'horse'.

[अथ चतुर्थोऽध्यायः]

आश्लिष्यद्वलितोरु[1]वर्त्तित[2]शिवाक्षिप्तस्फुरन्नूपुर[3]-
क्रान्तांघ्रिं हरिण[4]प्लुताश्रयकरं चंचद्भुजङ्गाञ्चितम् ।
पार्श्वक्रान्तपदापविद्धवृषभक्रीडोर्ध्वजानूल्लुकं
व्याचष्टे करणौघ[5]मद्रितनयाकान्तोपमं[6]* जायनः ॥ १ ॥

स्थानानां नृत्यहस्तानां चारीणां यस्समागमः[7] ।
उचितानां समाख्यातम्(ता?) सेयं करणमातृका$ ॥ २ ॥

हस्ताङ्घ्रिप्रमुखानां तु पूर्वोक्तःकायवर्तिनाम्[8] ।
अंगानां क्षेलतः क्षेत्रप्राप्ति[9]रूपात्र या[10] क्रिया[11]§ ।
विलास[12]निर्ग(र्भ ?)रा नृत्त[13]करणं तदुदाहृतम् ॥ ३ ॥

भीमसेनाभिधा यद्वत् भीम इत्येकदेशतः† ।
विज्ञातव्यं[14] तथा नृत्त[15]करणं करणं त्विति ॥ ४ ॥

तलपुष्पपुटं[16] क्रान्तं[17] छिन्नं[18] समनखांचिते ।
[19]शकटास्यं कटिच्छिन्नमुद्धट्टितनिकुट्टके[20] ॥ ५ ॥

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1. B. omits रु 2. B. वर्त्तत 3. B. भ्रुपुर 4. A.B. णा 5. A.B. करणौय
6. A.B. क्रान्तोपमं 7. B. तः 8. B. कार्यवर्तनाम् 9. A. प्राप्त
10. B. त्रिधा 11. A.B. क्रियाम् 12. A. सं 13. B. रान्नृत्त
14. B. विज्ञानयन् 15. B. त्तं 16. A.B. ट 17. A.B. तां
18. A. छन्न B. छिन्न 19. B. च 20. A.B. ने

* There is comparison here by Śleṣa between Karaṇa and Śiva.

$ See N.Ś. IV. 59 (GOS.)

§ For this line, see the words of Abhinavagupta, Abhi. Bhā., GOS. I. p. 92, last but one line.

† For this also, see ibid., p. 93, ll. 2, 3.

ललितं वलितं[1] लीनं[2] स्खलितं चक्रमण्डलम् ।
निवेशं[3] स्वस्तिकं सूची विद्ध*मप्यर्धसूचिकम् ॥ ६ ॥

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वक्षःस्वस्तिकमुन्मत्त[4]मर्धरेचितमर्ग[5]लम् ।
अर्धस्वस्तिकमावर्तं पृष्ठस्वस्तिकवर्त्तने ॥ ७ ॥

भुजंगांचितविष्कम्भे विक्षिप्तं दण्डरेचितम् ।
अर्धमत्तल्लिमत्तल्ली मदस्खलितलोलिते ॥ ८ ॥

प्रेङ्खोलितनितंबोर्ध्वे[6]जानुपार्श्वनिकुट्टकम् ।
पार्श्वक्रान्तमपक्रान्तमतिक्रान्तं निकुञ्चितम् ॥ ९ ॥

विद्युद्भ्रान्तं कटिभ्रान्तमुरोमण्डलसन्नते ।
विनिवृत्तनिवृत्तापविद्धानि गरुडप्लुतम् ॥ १० ॥

ललाटतिलकं[7] दोल[8]पादं तल[9]§विलासितम् ।
तलसंस्फोटितं दण्डपक्ष[10]माक्षिप्तरेचितम् ॥ ११ ॥

जनितोपसृतोद्वृत्तान्यवहित्थनिशुंभिते[11] ।
[12]विक्षिप्ताक्षिप्तमाक्षिप्तं भुजङ्गत्रस्तरेचितम्[13] ॥ १२ ॥

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1. A.B. व्यवलितं 2. B. नम 3. A.B. शा 4. B. मौन्ममु 5. A. ङ्ग 6. B. र्ध्वे 7. B. नीलकं 8. B. ला 9. B. नल 10. A.B. वक्ष 11. C. gap. निशुं missing. 12. A.B. तथा विक्षिप्तमाक्षिप्तं C. विक्षिप्ताक्षिप्तं 13. C. Corrupt.

* By Viddha we have to understand Sūcividdha; or the line may be reconstructed as सूची सूचीविद्धार्धसूचिके ।

§ From here we have a third ms. in a fragment in the Royal Asiatic Society of Bengal, Calcutta; it is referred to as 'C'; as the writing in it is very incorreet, I do not refer in these footnotes to minor differences and obvious corruptions.

मण्डलस्वस्तिकं दण्डपादं पादापविद्धकम् ।
भुजङ्गत्रासितं विष्णुक्रान्तं स्वस्तिकरेचितम् ॥ १३ ॥

[1]एलकाक्रीडसंभ्रान्ते सिंहाकर्षितसर्पिते[2] ।
नागापसर्पितं पार्श्व[3]जानु वृश्चिकरेचितम् ॥ १४ ॥

[4]लतावृश्चिक[5]वैशाख[6]रेचिते हरिणप्लुतम् ।
दिक्स्वस्तिकगजक्रीडा[7]चतुराणि कटीसमम् ॥ १५ ॥

मयूरललिताल्राते सिंहविक्रीडकुंचिते[8] ।
वृश्चिकं व्यंसितं[9] कंप(?)परिवृत्त[10]विवर्तिते[11] ॥ १६ ॥

रेचकादि[12]निकुट्टोरूद्वृत्ते वृश्चिककुट्टितम् ।
तलसंघट्टितं[13] [14]गण्डसूची भ्रमरनूपुरे ॥ १७ ॥

घूर्णितं[15] वृषभक्रीडं करिहस्तं प्रसर्पितम् ।
[16]वलितोरुकगृध्रावलीने[17] अर्धनिकुट्टितम्[18] ॥ १८ ॥

गङ्गावतरणं चैवमुक्ता[19]न्यष्टोत्तरं शतम् ।
एतेषामेव मुख्यत्वं वाक्यार्थाभिनये सति ॥ १९ ॥

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1. C. The line लतावृश्चिक etc. coming below is repeated here in corrupt form. From here C. shows a number of errors in the names of Karaṇas, but these errors are not noted here in these notes. 2. A.B. मर्द्धितसर्पते 3. A.B. र्श्वे 4. A.B. ता 5. A.B. त 6. B. खे 7. A. जलक्रीडा B. जलक्रीड 8. B. तः 9. B. व्यसितं. After this A.B. have कंप and C. merely कं; there is however no gap in enumeration of Karaṇas. 10. B. वर्त्त 11. B. र्तते 12. A.B. रेचिकादी 13. B. gap. 14. A. खण्ड 15. A. पूर्तितं B. पूर्णितं 16. A. चलितोरुगक B. वलितोनृक 17. A. लिने 18. A. कम् 19. A. चास्युरुत्ता B. चाशुरुत्ता C. चैव स्फुक्ता(?)

[1]पदार्थाभिनयेऽप्येकवाक्यार्थानुप्रवेशतः ।
आदौ मध्येऽवसाने वा कुर्यात्तानि यथोचितम् ॥ २० ॥

प्राधान्यख्यापनायेति रहस्यमिदमीरितम् ।
यत्राभिनयहस्तानां प्राधान्यं[2] करणे भवेत् ॥ २१ ॥

वाक्यार्थाभिनयस्तत्र कार्यो, नृत्ते[3] न केवले ।
नृत्त[4]हस्तप्रधानं तु करणं तत्र शस्यते ॥ २२ ॥

समपादं लताहस्तावंगस्य[5] चतुरश्रता ।
साधारणमिदं[6*] नृत्यप्रयोगारंभ इष्यते ॥ २३ ॥

करणेपूरसि[7] प्रायो वामः[8] स्यात् कटकामुखः ।
चरणस्यानुवादी तु करो[9] वामेतरो भवेत् ॥ २४ ॥

यदा वामकरस्यादौ प्रयोगः[10] स्यात्तदा पुनः ।
[11]वक्षःक्षेत्रे विधातव्यो लताहस्तस्तु दक्षिणः ॥ २५ ॥

चतुरश्रत्वहेतुत्वात् वैष्णवं केचिदूचिरे ।
करणाभिनयेष्वेषु हस्तो वा चरणोऽथवा ॥ २६ ॥
प्राथम्याद्दक्षिणः प्रोक्तो विशेषो यत्र नोच्यते ।

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1. B. पादाकला C. वायार्था 2. C. This word omitted, but next word repeated. 3. A.B. त्ये 4. A. त्ते B. त्ये C. त्य 5. A.B. शास्त्र 6. A.B. gap of two letters. 7. A. उदितः B. उदितम् 8. B. म 9. A.B. रे 10. B. ग 11. A. पक्षक्षेत्रे

If the reading is वक्षःक्षेत्रे it goes with the previous line and Vāma-kara; if it is पक्षक्षेत्रे, it would go with Latāhasta, the Dakṣiṇa-kara which follows.

C. gap indicated; this line missing.

* See N.Ś. GOS. IV. 58 first line.

[अष्टोत्तरशतकरणलक्षणानि]

[1]तलपुष्पपुटं तत्स्यात् यत्राघ्यर्धिकया पदम् ॥ २७ ॥

निष्क्रामेद्दक्षिणं पार्श्वव्यावृत्त्या समगौ करौ ।
परिवृत्त्या तयोर्वामं संनतं पार्श्वमागतौ[2] ॥ २८ ॥

वामस्तनसमक्षेत्रे स्यातां पुष्पपुटीकृतौ ।
तलसंचरपादश्च कर्त्तव्यः प्रोक्तलक्षणः[3] ॥ २९ ॥

तलमित्येकदेशेन ज्ञेयोऽत्र तलसंचरः ।
तेन पुष्पपुटं युक्तं तलपुष्पपुटं विदुः ॥ ३० ॥

एवं सर्वत्र विज्ञेयाः करणेषु निरुक्तयः ।
दीयते नर्तनारंभे देवेभ्यः कुसुमाञ्जलिः ॥ ३१ ॥

अनेन करणेनेति पूर्वमस्य[4] प्रकीर्त्तनम् ।
अन्ते मङ्गलरूपत्वात् गंगावतरणं स्मृतम् ॥ ३२ ॥ (तलपुष्पपुटम्) (१)

कृत्वा चारीमपक्रान्तां[5] पात्यमानं[6] निकुञ्चितम् ।
पृष्ठतः स्थापयित्वाङ्घ्रिं पुरतस्तं प्रसारयन् ॥ ३३ ॥

व्यावर्तितेन[7] निष्क्रान्तमाक्षिप्तपरिवर्त्तितम् ।
करं वक्षसि तद्दिक्कं[8] विदध्यात्कटकामुखम् ॥ ३४ ॥

यदाङ्घ्रान्तरमप्येवं तदा क्रान्तमुदीरितम् ॥ (क्रान्तम्) (२)
वैशाखस्थानकं[9] यत्र [10]छिन्ना स्यात्क्रमशः[11]कटी ॥ ३५ ॥

1. C. Corrupt. 2. A.B. आततौ 3. C. Repeats the line. 4. C. स्ये Corrupt. 5. A.B. तं C. Corrupt अत्रमत्तं 6. C. Corrupt. पत्पमानां 7. B. वर्तनेन 8. C. तं दिक्कं 9. C. के 10. B. छिन्न always as लि(ळि)न्न 11. C. त्क dropped here.

अलपद्मस्तथा पार्श्वक्षेत्रे तस्याः* करो भवेत् ।
तत्तालभञ्जने छिन्नमंगस्य प्रतिसारणे[1] ॥ ३६ ॥ (छिन्नम्) (३)

पादौ समनखश्लिष्टौ स्यातां यत्र लताकरौ ।
स्वभावावस्थितः कायः[2] स स्यात् समनखाभिधः ॥ ३७ ॥

नृत्यप्रवेशनारंभे विनियोगो[3]ऽस्य[4] संमतः ।
जपादिविषये[5] प्रोक्तो विचारविमुखैः परैः ‡ ॥ ३८ ॥

प्रलंबिताविति प्रोक्तौ भरतेनात्र यौ करौ ।
तौ [6]दोलाविति मन्यन्ते यत्तत्केचिन्न सांप्रतम् § ।
[7]शोकैकविषयावेताविति मन्यामहे वयम् ॥ ३९ ॥ (समनखम्) (४)

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1. C. णैः 2. A.B. कार्यं 3. A. गे 4. A.B. प्य 5. B. यो 6. B. डो 7. B. Gap in this line; क and षयावे missing.

* तस्याः = कट्याः See Abhinavabhāratī.

‡ See how close Jāya keeps to Abhinavagupta who says here (GOS. I. p. 100) जप्यमङ्गलादिविषये तु नास्य प्रयोगो युक्तः यथा कैश्चिदिष्टः ।

§ Here again Jāya bases himself on Abhinavagupta who interprets Pralambitahasta as Latā and adds: 'not Dolā', ibid. p 100 : " प्रलम्बितौ कराविति लताहस्तौ मन्तव्यौ । न तु दोलाहस्तौ— ।" Then Abhinavagupta assigns the reason why it cannot be Dolā which too Jāya reproduces in the next line as : शोकैकविषयावेतौ (i.e., दोलाहस्तौ). In the GOS. edn. however this portion is corrupt and the editor fails to note that the passage as printed makes no sense : तयोरेकविषययोरत्र etc. Here तयोरेक should read तयोः शोक. For Śoka as the application of Dolā; see section on Samyuktahastas, N. Ś. IX, 149. (GOS. II) and our own text above p. 47, verse 188.

[1]उक्तोऽर्ध[2]स्वस्तिके हस्तो दक्षिणो यस्स एव चेत् ।
व्यावृत्त्या परिवृत्त्या[3] च नासादेशे[4]ऽलपद्मवत्[5] ॥ ४० ॥

अञ्चितांघ्र्यनुसारी स्यात्[6] तदञ्चितमुदाहृतम् ।
एतस्य संमुखीनात्म[7]विषये भृशकौतुकात्[8] ।
वाक्यार्थे विनियोगः स्यान्मतो[9] निर्वर्णनात्मके ॥ ४१ ॥ (अञ्चितम्[10]) (५)

[11]पादेन शकटास्यायां[12] § समं हस्तं प्रसारयेत्[13] ।
तद्विक्रमपरं कुर्याद्वक्षःस्थं[14] कटकामुखम् ॥ ४२ ॥

यत्र स्यात् शकटास्यं तत् क्रीडागोपालखेलने[15] * ।
[16]अभ्यधत्त करावत्र[17] भट्टतण्डु[18]स्तु रेचितौ[19] ॥ ४३ ॥

पादावादाय हस्ताभ्यां द्विस्त्रिः कुर्याद्गतागतम् ।
[20]शकटाकारतां बिभ्रदिति की(कै)र्तिधरं मतम् ॥ ४४ ॥ (शकटास्यम्)(६)

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1. B. उक्ते 2. C. र्धः 3. A. and B. drop परिवृत्त्या 4. A.B. a gap wrongly indicated. 5. B. पवत् C. पंचवत्. 6. A. अंचितां व्यप्यनुसारि स्यात् B. अंचिताघ्र्यनु etc. C. अंचितांघ्रिणुसारी स्यात् 7. A.B.C. नाम 8. C. कम् 9. C. गतो 10. C. From here the Karaṇas are numbered. 11. A.B. पादे 12. A. शकटकस्याधः B. शकटस्याधः 13. A.C. यन् 14. A.B. पक्षस्थं 15. B. ने missing. 16. C. Before this C has in addition शकटाकारतां बिभ्र and drops अभ्य, the former additional pāda evidently repeated from below where it occurs. A. अभ्यकर्म B. ...धर्म 17. A.B. क्त्र 18. A.B. तण्ड C. Corrupt. 19. A.B. रेचिकौ 20. B. whole line missing.

§ शकटास्यायां means 'in the Cārī of that name.' See above ch. III. pp. 71-2, verses 26-27. *Cf.* S. Ratn. also VII. 747.

* The correct reading here may be क्रीडादौ बालखेलने *Cf.* Abhinavabhāratī. I, p. 139, तथाविधबालक्रीडादिविषये, and S. Ratn. VII. 748 तादृशे बालखेलिते ।

[1]पार्श्वाभ्यां भ्रमरीं कृत्वा मण्डलस्थानकं भजन्[2] ।
दधच्छिन्नां कटिं छाया[3]मलपद्मपताकयोः‡ ॥ ४५ ॥

स्कन्धे च[4] विदधद्[5]हस्तं कुर्यादङ्गान्तरेण च[6] ।
द्विश्चतुर्वा क्रिया यत्र तत्कटिच्छिन्नमिष्यते ।
विस्मयात्मनि वाक्यार्थे विद्भिरेतद्विधीयते[7] ॥ ४६ ॥ (कटि[8]च्छिन्नम्) (७)

यस्मिन्नुद्घट्टिता[9]वङ्घ्री क्रमात्पार्श्वे च[10] सन्नते ।
दत्तातालतलौ[11] हस्तावेतदुद्घट्टितं मतम् ।
उत्सवानन्दनृत्ते[12]ऽस्य प्रयोगः परिकीर्तितः ॥ ४७ ॥ (उद्घट्टितम्) (८)

*मण्डल[13]स्थानके स्थित्वा चातुरश्र्याद[14]नन्तरम् ।
हस्तमुद्वेष्टितं सव्यं स्कन्धोद्देशे निकुट्टयेत्[15] ॥ ४८ ॥

तमेवोद्घट्टितं[16] पादं कुर्याद्वामं यथास्थितम् ।
पाणिपादमथाविद्धवक्र[17]वर्तनया करम्[18] ॥ ४९ ॥

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1. B. तु found in addition. 2. B. मण्डद्धन् 3. A.B. कटिलायां C. कटिछायां 4. C. omits च 5. विदधन् C. विदधतं 6. C. वै 7. B. विद्धि and then gap. 8. C. टी 9. A.B.C. — ट्टिता 10. A. र्श्वेश्व C. र्श्वेव 11. C. हंतु(?ता)नितलौ 12. A. नृत्येऽस्य B. नृत्यस्य C. – नृत्यनन्दस्य 13. B. gap; word missing. 14. B. चतुरश्राद 15. C.—यन् 16. A.B. ट्टितं 17. A.B.C. वक्त्र. S. Ratn. Ānandāśrama edn. too वक्त्र, but it is wrong. 18. A. वर्तनकारणम् B. वर्तनका...

‡ 'Chāyā of Alapadma and Patākā' means 'Pallava', the hasta mentioned here by Bharata. Jāya closely follows Abhinavagupta's commentary here. (see GOS. I. p. 104)

* This closely follows the Abhinavabhārati whose prose is simply turned here into verse, sometimes maintaining even the prose order. See Abhi. Bhā. I. p. 103.

[1]तमेव चतुरश्रं च, तस्यैव समकालतः ।
अंगं निकुट्टयेदन्यत् पूर्ववद्यत्र तत्स्मृतम्[2] ॥ ५० ॥

निकुट्टकं मुहुर्वाक्ये स्वस्य श्लाघा[3]प्रधानके[4] ।
[5]अलपद्मकनीयस्याः[6] पतनोत्पतनात्मकम् ।
[7]निकुट्टकमिह[8] ज्ञेयं स्कन्धे[9] कोहलसम्मतम् ॥ ५१ ॥ (निकुट्टकम्) (९)

कैशबन्धनितम्बाख्यहस्तयोरनुसारतः ।
असकृद्दक्षिणं हस्तमप[10]वर्तितमाचरेत् ॥ ५२ ॥

पादं चोद्घट्टितं कुर्याद्वामः करिकरः परः[11] ।
[12]मुहुरंगद्वयेनैष[13] यत्र तल्ललितं मतम् ।
स्यान्नृत्यनृत्तयोरस्य[14] प्रयोगस्सविलासयोः ॥ ५३ ॥ (ललितम्) (१०)

अपक्रामति देहस्य क्षेलात्सूचीमुखे करे ।
सूचीपादोऽप्यपक्रामेत् तद्विक्को[15] भ्रमरी ततः ।
पुनरंगान्तरेणैव[16] यत्र तद्वलितं मतम् ॥ ५४ ॥ (वलितम्) (११)

*ऊर्ध्वमण्डलिनौ कृत्वा ततो वर्तनयानयोः ।
वक्षःस्थलेऽञ्जलिं कुर्यात् शिरो यत्र निहंचितम् ।
तल्लीनमिति विज्ञेयं प्रियायाः[17] प्रार्थनं प्रति ॥ ५५ ॥ (लीनम्) (१२)

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1. B. Whole line missing. 2. A. तः 3. A. संघा 4. B. दानके 5. A. अनि B. आम्नि 6. C. करो यस्याः 7. A. निकु........... यं 8. C. ति 9. A.B. स्कन्ध C. स्कन्धेहं(?) 10. A.B.—सुप 11. A. वामं करिकरं परम् B. gap; परं lost. 12. B. gap; first two letters lost. C. मोहु 13. A.B. व 14. A.B.—रन्य 15. B. काद् 16. A.B. वं 17. B. प्रिययोः

* Closely follows Abhinavagupta.

गमनागमने दोलापादपादं[1] समाचरेत् ।

तद्वद्बाहुश्च[2] तद्विक्तो[3] हंसपक्षोपलक्षितः ।

एवमंगान्तरं यत्र स्खलितं तदुदाहृतम्[4] ॥ ५६ ॥ (स्खलितम्) (१३)

[5]स्खलिता प्रथमं चारी दोलालम्बितबाहुकः ।

पूर्वकायो नतो[6] यत्र चक्रवद्भ्रमणं[7] भवेत् ।

[8]अभ्यन्तरापवेधेन [9]तद्विद्याच्चक्रमण्डलम् ॥ ५७ ॥ (चक्रमण्डलम्)[10] (१४)

मण्डलस्थानकं वक्षो निर्भुग्नमवहित्थकः[11] ।

करौ[12] वक्षःस्थितौ यत्र निवेशो गजवाहने ॥ ५८ ॥ (निवेशम्) (१५)

*निष्क्रमय्य[13] करौ यस्मिन्नु[14]द्वेष्टितपुरस्सरौ ।

व्यावर्तने सहो[15]त्प्लुत्य करयोः पादयोरपि ॥ ५९ ॥

स्वस्तिकौ[16] युगपत्कुर्युः[17] तत्स्वस्तिकमुदाहृतम् ।

§अपरान्वेषणे वेगान्(गे?) निषेधे च[18] प्रयुज्यते ॥ ६० ॥(स्वस्तिकम्) (१६)

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1. A.B. पादात्पादं 2. A.B. हुं च 3. C. क्ते 4. B. स्खल...........तम् । 5. B. सखविता 6. C. नता 7. C. तचक्रभ्रमणं 8. B. अ...त्तराप-वेधेन C. आभ्यन्तरायभेदेन 9. B. तद् द्विधा चक्र 10. A.B. omit चक्र 11. A.B. कम् 12. C. चरौ 13. A.B. निष्क्रमध्य 14. C. न्नसु 15. C. मनो 16. A.B.C. कौ 17. C. स्वस्ति.... i.e., the word कुर्युः is dropped and a gap is wrongly indicated after स्वस्ति ; then again स्तिक repeated. 18. A.B. न

* See Abhinavabhārati, I. p. 106 (GOS.)

§ Abhi. Bhā. p. 106 ; युक्त्या द्वेषण there mistake for युक्त्यान्वेषण.

उत्थाप्य स्थाप्यते सूची चरणो[1]ऽस्पृष्टभूः पुरः[2] ।
तद्दिक्कः कटको वक्षस्यन्यः[3] शीर्षोऽलपल्लवः[4] ।
यस्मिन्नङ्गान्तरेणैवं[5] सूची तत् . .[6] विस्मये[7] ॥ ६१ ॥ (सूची) (१७)

‡सूचीपादोऽन्यपार्ष्णिस्थः वक्षःस्थः कटकामुखः ।
पक्षवञ्चितकोऽन्योऽर्धचन्द्रो वा कटिमाश्रितः ॥ ६२ ॥

हस्तस्याद्यत्र चिन्तादौ सूचीविद्धं तदिष्यते । (सूचीविद्धम्) (१८)
अर्धाङ्गेन कृते सूचिन्य[8]र्धसूची निगद्यते ॥ ६३ ॥ (अर्धसूची) (१९)

चतुरश्रावुरः[9]क्षेत्रे भवतो यत्र रेचितौ ।
व्यावर्त्य[10]क्रियया वक्षस्यामुग्ने[11] स्वस्तिकौ करौ ॥ ६४ ॥

पादौ च स्वस्तिकौ जंघागुल्फस्य वलनान्मिथः ।
तद्वक्षःस्वस्तिकं प्रोक्तं लज्जानुशयगोचरः ॥ ६५ ॥

उत्प्लुत्य घटयेत्पाणिपादेन स्वस्तिकाविति ।
ऊचे **कीर्तिधराचार्यः** क्वचिल्लक्ष्यनिरीक्षणात् ॥ ६६ ॥(वक्षःस्वस्तिकम्)(२०)

आविद्धमञ्चितं[12] पादं करौ च क्रमरेचितौ ।
यत्र कुर्यात्त[13]दुन्मत्तं[14] गर्वे[15] सौभाग्यजे[16] मतम् ॥ ६७ ॥(उन्मत्तम्)(२१)

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1. A.B. परे C. स्वरणौ 2. A. स्पृष्टः भूः पुनः B. स्पष्टभूः पुरः C. स्पृष्टभूपुरः 3. A.B. न्व 4. A.B. थपल्लवम् 5. C. नेव 6. A.B. काल C. द्भाव which is itself not legible and carries also a correction like स्त्. The sense is probably not incomplete, for no use other than Vismaya is known for this. 7. A.B. यो: C. येत् 8. C. सूचीन्य. Sometimes in this text itself, and elsewhere other writers read सूची as सूचिन् also. 9. A.B. रु C. र 10. A.B. र्त्ते 11. B. ग्न 12. A.B. वञ्चितं 13. A.B. कुर्युक्त 14. A.B.C. त्त 15. गुव्व 16. A. जं 1. B. जन् C. यं

‡ This and the three succeeding lines defining Sūcividdha and Ardhasūci are missing in A and B.

मण्डलस्थानके स्थित्वा वक्षःस्थं कटकामुखम् ।
सूच्यास्यनृत्तहस्तेनापसृत्यागच्छता युतम्[1] ॥ ६८ ॥

पार्श्वं च सन्नतं वामं विभ्रत्पादं निकुट्टयेत् ।
यत्रार्धरेचितं तत्स्याद् असमञ्जसचेष्टिते ॥ ६९ ॥ (अर्धरेचितम्) (२२)

वामपादकनिष्ठायाः[2] क्षेत्रगो दक्षिणः पुनः ।
सार्धतालद्वयं स्रस्तजंघः[3] पादः प्रसारितः ॥ ७० ॥

तस्यैवानुगतस्तद्वद् बाहुस्स[4]त्तलपल्लवः ।
करो वामेतरो यत्र तदर्गलमु[5]दीरितम् ॥ ७१ ॥

एतदङ्गद[6]मुख्यानां प्लवङ्गानां परिक्रमे ।
पादो[7] नूपुरपादावत् पृष्ठतः प्रसृतस्ततः ॥ ७२ ॥

प्रसार्य पुरतः कार्यावुभौ पादानुगौ करौ ।
इत्यत्र करणे प्रोक्तं व्याख्याने भट्टतण्डुना[8] ॥ ७३ ॥ (अर्गलम्) (२३)

चरणौ स्वस्तिकौ हस्तः करिणो[9] यत्र[10] दक्षिणः ।
अपरो वक्षसःस्थाने तदर्धस्वस्तिकं विदुः ॥ ७४ ॥

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1. A. द्रुतम् 2. C. यां 3. C. घा 4. A.B. स्त 5. A.B. तदुर्गळदु 6. A.B. दगन् 7. A.B. दे 8. A.B. भट्टन स्वरे C. भट्टकंतुना. Bhaṭṭa Taṇḍu, whose name is never correctly written, is a writer on Dance; also, Jāya quotes him often; see above verse 43, and below on other Karaṇas. 9. A.B. करणौ. The reference is to Karihasta. 10. A.B. word omitted.

सव्यं कीर्तिधराचार्य-भट्टतण्डु-पुरोगमाः ।
[1]कटिहस्तं पठन्त्यत्र व्याख्यानं तस्य कथ्यते ॥ ७५ ॥

अर्धचन्द्राभिधः कट्यां पक्षप्रद्योतकोऽथवा ।
पक्षवञ्चितको वापि यथाशोभं विधीयते ॥ ७६ ॥ (अर्धस्वस्तिकम्) (२४)

चाषगत्या प्रयोगेन यत्र पादक्रिया भवेत् ।
डोलाप्रयोगतः किञ्चित्कृतोद्वेष्टापवेष्टनौ[2] ॥ ७७ ॥

करौ स्यातां तदावर्तं संत्रासादुपसर्पणे ।
रेचनं हस्तपादस्य भट्टतण्डु[3]रिहाब्रवीत् ॥ ७८ ॥

केचिदाहुः स्थिरावर्तामलातामपरे विदुः ।
ब्रूते कीर्तिधराचार्यो भ्रमरीमेव[4] लक्ष्यवित्[5] ॥ ७९ ॥ (आवर्तम्) (२५)

चारीं[6] कुर्वन्नपक्रान्तां[7] भुजावुद्वेष्ट्य[8] विक्षिपेत् ।
अपवेष्ट्योत्क्षिपन्नेव[9] सूचीमेकां[10]घ्रिणा भजेत्[11] ॥ ८० ॥

ततस्त्रिकविवर्तेन विदधीत पराङ्मुखः[12] ।
*पृष्ठे सव्यस्य पादस्य वामेन स्वस्तिकं यदा ॥ ८१ ॥

[13]पृष्ठस्वस्तिकमाख्यातं पृष्ठस्थान्वेषणे तदा ।
अन्ये स्वस्तिकमिच्छन्तः पृष्ठतः करयोरपि ॥ ८२ ॥

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1 A.B.C. all read करि which is of course the same as what has already been given; the correct reading is कटि and for coroboration, see also next line of text and Abhinavabhāratī, I, p. 110. 2. A. कृते द्वेष्टौ प्रवेष्टनौ B. कृते द्वेष्टौ प्रवेष्टने 3. C. कंन्तु 4. A.B. भ्रममेमव 5. C. लक्षयेत् 6. B. रा 7. A.B. ता 8. B.C. Corrupt. 9. C. तौ 10. A.B. वा 11. C. श्रयेत् 12. B. खम् 13. A.B. प्रहर्षात्कार्यं

* A.B. This line lost.

विनियोगं वदन्त्यस्य संग्रामस्य परिक्रमे ।*
आविद्धवक्रकौ[1] हस्तौ कृत्वांघ्रिं स्वस्तिकं ततः ॥ ८३ ॥

अपक्रान्तां[2] विधायार्धसूचिना परिवृत्य च ।
[3]सभ्याभिमुखपृष्ठोऽङ्घ्रिस्वस्तिकं रचितोत्प्लुतिः[4]§ ॥ ८४ ॥

हृदि कुर्यात्करं वामं पक्षवञ्चितकं परम् ।
परावृत्तं शिरश्चेत्थमत्र कीर्तिधरोऽभ्यधात् ॥ ८५ ॥ (पृष्ठस्वस्तिकम्) (२६)

उन्मुखौ स्वस्तिका[5]कारावश्लिष्टौ[6] मणिबन्धतः ।
वक्षःक्षेत्रे करौ कृत्वा तत्रैव युगपत्पुनः ॥ ८६ ॥

व्यावृत्तिपरिवृत्तिभ्यां पताकौ यत्र पातयेत् ।
स्वोर्वोरुत्तानितावेव[7] वर्त्तितं तत्प्रकीर्तितम् ‡ ॥ ८७ ॥

$आविद्धवर्तनाघृष्टा[8]वधस्तल[9]निपातितौ ।
** एतौ[10] यदा तदा रोषवाक्यार्थाभिनये मतम्[11] ॥ ८८ ॥

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1. A.B. वक्लकौ 2. C. तं 3. A.B. सन्ध्या 4. A.B. रेचितोप्लुतिः C. रचितोप्लुतिः 5. A.B. कौ 6. A.B आश्लिष्टौ 7. A.B.C. नेव 8. A.B. पृष्टा C. वृष्टया 9. C. वधमूला 10. C. omits this word. 11. A.B. मतौ C. मतं मतौ

* For this see Abhinavabhāratī I, p. 107, ll. 8, 9.

§ Here A.B.C. repeat four lines from the definition of Ardha-svastika above referring to the alternate view of Kaṭi-hasta in place of Kari-hasta.

‡ The use for this is Asūyā. Jāya omits the use for this variety but gives a different use for the other variety that follows. See Abhinavabhāratī I, p. 99.

$ The expressions "Āviddha-vartanau" and "Ghṛṣṭa" are in the Abhinavabhāratī, I, p. 99, ll. 5, 6; the former has however been made part of the illustrative Prākṛt text by the editor.

** For the seven lines that follow, see Abhinavabhāratī I, p. 99.

शुकतुण्डादयोऽप्यत्र प्रयोक्तव्या यथोचितम् ।
मुनिनाप्यत एवात्र विशेषो न निरूपितः[1] ॥ ८९ ॥

तत्राप्यनन्तरोक्तत्वात्तल्पुष्पपुटादितः ।
पादोऽनुमत इत्येके मुनेराशयवेदिनः ॥ ९० ॥

कथयामासुराचार्याश्चरणं तल्संचरम्[2] ।
अपरे तु विदुः पादं हस्तौचित्यानुसारतः ॥ ९१ ॥ (वर्तितम्) (२७)

भुजङ्गत्रासिताङ्घ्रिः स्याद् दक्षिणो रेचितः करः ।
यत्र वामो लतासंज्ञः तद्भुजङ्गाञ्चितं भवेत्॥ ९२ ॥ (भुजंगाञ्चितम्) (२८)

सव्यं सूचीमुखं[3] नृत्तहस्तोपगमपूर्वकम् ।
वामं वक्षःस्थितं दध्यात्[4] तद्विक्रांघ्रिः[5] निकुट्टितः ॥ ९३ ॥

एवमंगान्तरं भूयः[6] सूचीपादो[7]*ऽलपल्लवः ।
निकुट्टितो दक्षिणः स्यात् करो वामो यथा पुरा[8] ।
इत्थं मुहुः[9] क्रिया यत्र तद्विष्कंभं[10] प्रकीर्तितम् ॥ ९४ ॥ (विष्कंभः) (२९)

सविद्युद्भ्रान्तया दण्डपादया चतसृष्वपि ।
दिक्षु पादस्य विक्षेपः कृतोद्वेष्टापवेष्टयोः ॥ ९५ ॥

[11]पादानुकूल्योः पाण्यो रेचनांचितयोरपि ।
क्रियते यत्र विक्षिप्तं तदुद्धतपरिक्रमे[12] ॥ ९६ ॥ (विक्षिप्तम्) (३०)

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1. C. नाभिभू(भा?)षितः 2. A.B. Corrupt. 3. C. खो 4. A. दध्यत् B. दद्यात् C. विद्यात् 5. A. क्रोंह्रि B. घ्रि C. तद्विक्पादो 6. A. भुय B. भूर 7. A.B. पाटो C. दौ 8. A. रः 9. B. मृदुः 10. A. भत्र 11. A.B. यदान्यकु 12. A.B.C. मुपक्रमेत् । See Abhi. Bhā. I. p. 123, which is followed closely. Also S. Ratn. VII. 693.

* सूचीपादः=सूचीचारीविशिष्टः पादः । The whole definition here is based on the Abhi. Bhā. I. pp.137-8.

दण्डपादाभिधा चारी दण्डपक्षौ करावपि ।
यत्र रेचनसंयुक्तौ तद्भवेद्दण्डरेचितम् ।
[1]नृत्ते प्रमोदयुक्तेऽस्य[2] प्रयोगस्ताण्डवे[3] यथा ॥ ९७ ॥ (दण्डरेचितम्) (३१)

स्खलना[4]पसृतौ पादौ हंसपक्षो[5] द्रुतभ्रमः ।
वामः, सव्योऽर्धचन्द्रस्तु यत्र कट्यां विधीयते ॥ ९८ ॥

अर्धमत्तल्लि तत्त्वज्ञैः ज्ञेयं तत्तरुणे मदे ।
पक्षवञ्चितकं कट्यामत्र कीर्तिधरोऽब्रवीत् ।
हस्तं नितम्बमत्रैव परे[6] प्राहुर्मनीषिणः ॥ ९९ ॥ (अर्धमत्तल्लि) (३२)

[7]घूर्णमानस्य पादस्य यत्र स्यादुपसर्पणम्[8] ।
गुल्फस्वस्तिकपर्यन्तं तस्यैवानुचरः करः ॥ १०० ॥

उद्वेष्टितो नितंबः स्यादेष पादोपसर्पणे ।
अपवेष्टितमादध्यादेवमङ्गा[9]न्तरेण च ।
क्रियैवं बहुशः प्रोक्ता तन्मत्तल्लि बुधैर्मदे ॥ १०१ ॥ (मत्तल्लि) (३३)

यत्र दोलौ[10] करौ स्यातां मस्तकं[11] परिवाहितम् ।
[12]पर्यायेन मुहुः पादौ स्वस्तिकीभूय विच्युतौ[13] ॥ १०२ ॥

[14]मदस्खलितमेतत्स्यात् प्रयोज्यं [15]मध्यमे मदे ।
अत्र भ्रमरिकाविद्धे चार्यौ[16] कीर्तिधरोऽभ्यधात् ॥१०३॥ (मदस्खलितम्)(३४)

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1. C. This line missing up to the mention of the Karaṇa name. 2. B. त्तस्य 3. B. स्तवे 4. A.B. न्ना 5. A. क्षौ B. हुंसषौ 6. B.C. र 7. A.B. पू 8. C. णे 9. A.B. देष मार्गा 10. A.B.षौ 11. A. मध्वकं 12. A. वर्यायोग B. वार्यायोग 13. A. स्वस्तिके...... च्युतौ B. स्वस्तिके......युतौ 14. A.B. gap in the first pāda after म. 15. A.B. ज्येर्म 16. A.B. चारीः

वैष्णवं स्थानकं हस्तो रेचितो[1]ऽन्योऽलपल्लवः ।
वक्षःस्थो लोलितं शीर्षं[2] विश्रान्तिः[3] पार्श्वयोः क्रमात् ॥ १०४ ॥

यत्र कुर्वीत तत्तज्ज्ञैः लोलितं प्रतिपा[4]दितम् ।
अत्र चारीमलाताख्यां भट्टतण्डुरमन्यत ॥ १०५ ॥ (लोलितम्) (३५)

[5]दोलापादाङ्घ्रिमादाय तदन्येनोत्प्लुतिं भजेत् ।
चारी[6]श्च भ्रमरीः[7] यत्र तत्प्रेङ्खोलितमीरितम् ॥१०६॥ (प्रेङ्खोलितम्)[8] (३६)

व्यावर्त्तितं[9] शिरोदेशमानीयाभिमुखाङ्गुली ।
पताके[10] परिवर्त्त्यौर्ध्वे[11] निष्कामितभुजौ करौ ॥ १०७ ॥

यथास्वमंसयोन्यस्येदितरेतरसंमुखौ ।[12]
ततस्तौ यत्र कुर्वीत नितम्बौ[13] देहसम्मुखौ ।
[14]बद्धया सहिता चार्या तन्नितम्बं निरूपितम् ॥ १०८ ॥ (नितम्बम्) (३७)

ऊर्ध्वजानुं दधच्चारीं[15] पक्षवञ्चितमुन्मुखम् ।
अलपद्ममरालं वा निजस्योपरि जानुनः ॥ १०९ ॥

स्तनक्षेत्रे यथा यस्मिन् अपरं कटकामुखम् ।
वक्षःस्थलस्थितं कुर्याद् ऊर्ध्वजानु तदीरितम् ॥ ११० ॥ (ऊर्ध्वजानु) (३८)

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1. B. ते 2. A.B. सर्ष 3. A.B. विभ्रान्तिः 4. A.B. चो 5. B. दोळः 6, 7. C. रीं Abhi. Bhā. and S. Ratn. have only singular. 8. C. Karaṇa name missing. 9. C. व्यावर्त्तन 10. C. कौ 11. C. र्ध्वौ 12. C. gap after this; one line missing. 13. A.B. वा 14. A.B. gap. ब missing. 15. A.B. ....द्धायामासभिश्चर्या C. बंधयामास सहिता चार्या तन्नितम्बन्यपितम्—hypermetric. 16. A. द्रु-रधरधश्चारीं

यत्पार्श्वे स्वस्तिकौ हस्तौ [1]पर्यायेण निकुट्टितौ ।
उन्मुखाधोमुखौ[2] स्यातां तत्पादश्च निकुट्टितम् ॥ १११ ॥

यस्मिन्नङ्गान्तरेणैवं तत्स्यात्पार्श्वनिकुट्टितम् ।
प्रकाशाचरणाभ्यासवाक्यार्थाभिनये मतम् ॥ ११२ ॥ (पार्श्वनिकुट्टकम्) (३९)

यत्रान्यस्य पुरः पार्श्वक्रान्तायां[3] चरणं[4] क्षिपेत् ।
हस्तौ पादानुगौ[5] यद्वा[6] प्रयोज्याभिनयो[7]चितौ ।
पार्श्वक्रान्तमिदं रौद्रे भीमादेः[8] स्यात्परिक्रमे ॥ ११३ ॥ (पार्श्वक्रान्तम्) (४०)

यत्र चारीमतिक्रान्तां प्रयोगानुगतौ करौ ।
कुर्वीत तदतिक्रान्तमुद्धतस्य परिक्रमे ।
हस्तौ गरुडपक्षाख्यौ भट्टतण्डु[9]रिहाब्रवीत् ॥ ११४ ॥ (अतिक्रान्तम्) (४१)

[10]यत्र बद्धां[11] विधायापक्रान्तां चारीं समाचरेत् ।
प्रयोगानुगुणौ[12] हस्तौ तदपक्रान्तमीरितम् ॥ ११५ ॥ (अपक्रान्तम्) (४२)

वृश्चिके करणे योऽसौ पादस्तं विधिवद्दधत् ।
एतद्विक्रमरालं च शिरसः पार्श्वतः करम् ॥ ११६ ॥

तथैवान्यमुरःक्षेत्रे नासिकाग्रानुसारिणम् ।
यत्र कुर्वीत तत्त्वज्ञैः निकुञ्चितमुदाहृतम् ॥ ११७ ॥

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1. C. gap indicated; pāda missing. 2. 3. A.B. ख 4. A.B. चरणा 5. A.B. गो 6. A.B. यद्वत् C. वद्वा. For यद्वा, the correct reading, see Abhi. Bhā. I. 125 (GOS.) 7. B. यौ 8. A.B. जौ 9. C. कन्तु 10. B. This verse missing. 11. B. बन्धां 12. C. नुमतौ

नासिकाग्रे पताकोऽन्यैः प्रोक्तस्सूचीमुखोऽपरः ।
[1]अत्रालपल्लवः कीर्तिधराचार्येण कीर्तितः ।
आकाशोत्पतनोत्कण्ठावितर्कादाविदं मतम्[2] ॥ ११८ ॥ (निकुंचितम्) (४३)

विद्युद्भ्रान्ता भवेद्यत्र चारी तद्वशगौ करौ ।
विद्युद्भ्रान्तं तदाख्यातमुद्धतस्य परिक्रमे ।
अत्र पादक्रियां केचित् सौकर्यात्पुरतो जगुः ॥ ११९ ॥ (विद्युद्भ्रान्तम्)(४४)

विधाय दक्षिणं सूचीं तं जवादपसारितम्[3] ।
पादं पार्श्वे क्षिपेत्[4] पृष्ठपरावृत्तेन कर्मणा ॥ १२० ॥

कटिमारेचयेद्यद्वा बाह्यतो भ्रमरीं दधत् ।
हस्तौ प्रयोगतः कुर्यात् व्यावृत्तपरिवर्तितौ ॥ १२१ ॥

[5]यत्रान्ते चातुरश्र्यं च कटिभ्रान्तं वदन्ति तत् ।
परिक्रमे गतीनां तत् तालेषु यति[6]पूरणे ॥ १२२ ॥ (कटिभ्रान्तम्) (४५)

[7]चारीं बद्धां[8] विधायास्यां स्वस्तिकस्यापसारणे[9] ।
स्थितावर्तावदादध्याद्[10] उरो[11]मण्डलिनौ करौ ।
यत्र तत्करणं प्रोक्तमुरोमण्डलसंज्ञकम् ॥ १२३ ॥ (उरोमण्डलम्) (४६)

हरिणप्लुतयोत्प्लुत्य पादयोः[12] स्वस्तिकं पुरः[13] ।
यत्र कुर्वीत हस्तौ तु दोलौ तत्[14] सन्नतं मतम् ॥ १२४ ॥

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1. A.B. यत्र 2. A.B. र्कादवितं मदम् । 3. A.B.—सारतम् 4. A.B. पत् C. पन् 5. A. यत्कान्ते चतुरस्रं B. यभ्रान्तचतुरश्रं 6. C. जति 7. A.B.C. चारी 8. A.B. बन्धां 9. C. णं 10. A.B.—र्त्तवधादध्यात् C. —र्तौ यदादध्याद् 11. A.B. पुरो 12. A.B. यादयो 13. B. पुनः 14. C. दोलावत्

एतन्नीचस्त्वभावानामुपसर्पण[1]गोचरम् ।
[2] भट्टतण्डुरिति(?ह) ब्रूते पादवत्स्वस्तिकौ करौ ।
देहनत्या भुवं प्राप्ता(विति) कीर्तिधरोऽभ्यधात् ॥ १२५ ॥ (सन्नतम्)(४७)

पार्ष्णिभागे यदन्याङ्घ्रेः सूच्या[3] स्वस्तिकमाचरेत् ।
विवर्त्य त्रिकमेकत्र प्रत्यावृत्त्यैव[4]* पार्श्वतः ॥ १२६ ॥

ऊर्वोर्वलनमादध्याद् बद्धया रेचितौ करौ ।
विनिवृत्तं तदाम्नातमुद्धतस्य परिक्रमे ॥ १२७ ॥ (विनिवृत्तम्) (४८)

[5]पादमाक्षिप्तयाक्षिप्य ततो हस्तेन संयुतम्[6] ।
व्यावृत्तपरिवृत्तेन स्वदेहादपसारितम् ॥ १२८ ॥

[7]प्रत्यावर्त्य प्रकुर्वीत [8]भ्रमरीं रेचयत्करौ[9] ।
[10]यत्र तत्स्यान्निवृत्ताख्यमुद्धतस्य परिक्रमे ॥ १२९ ॥ (निवृत्तम्) (४९)

[11]चतुरश्रतया स्थित्वा सव्यमावर्तितं करम् ।
आक्षिप्तया विनिष्कास्य शुकतुण्डकृतं पुनः ॥ १३० ॥

स्वस्योरोः पृष्ठतो न्यस्येत्[12] ततस्तु कटकामुखम् ।
वक्षःस्थलस्थितं वामं वर्तनाचातुरीवशात् ।
[13]कुर्याद्यत्रापविद्धं तदसूयाकोपयोः स्मृतम् ॥ १३१ ॥ (अपविद्धम्) (५०)

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1. C. Corrupt. 2. C. This verse omitted. 3. A. च्यां 4. A.B. विनिवृत्त्या च C. पत्या(or र्थ)वृत्येव 5. C. Gap; first two words not written. 6. 7. C. Corrupt. 8. C. Gap; word left out. 9. C. Corrupt. 10. C. Gap. first word left out. 11. C. Almost every word in the lines on this Karaṇa is corrupt. 12. C. कृत्वा 13. A.B. आर्या

*'Pratyāvṛttyā' is in accordance with Abhinavagupta. (GOS. I. p. 124).

वृश्चिके करणे[1] हस्तो[2] लताख्यो[3] रेचितः परः[4] ।
वक्षस्समुद्धतं यत्र तदुक्तं गरुडप्लुतम् ॥ १३२ ॥

आहुरन्वर्थमेवास्य विनियोगं विचक्षणाः ।
पताकौ मणिबन्धान्ते मुहुरञ्चितकुञ्चितौ ।
यत्र लक्ष्यानुकूल्येन कथितौ **भट्टतण्डुना** ॥ १३३ ॥ (गरुडप्लुतम्) (५१)

अन्वर्थनाम यत्पृष्ठं वृश्चिकं चरणं यथा ।
तदङ्गुष्ठेन कुर्वीत यत्र भाले[5] विशेषकम् ।
ललाटतिलकं विद्याद् विद्याधरगताविदम् ॥ १३४ ॥ (ललाटतिलकः) (५२)

ऊर्ध्वजानुविधानेन पादमाधाय[6] कुञ्चितम् ।
दोलापादं भजन् दोलौ[7] प्रयोगवशगौ[8] करौ ।
यत्र कुर्वीत तत्तज्ज्ञैः दोलापादमुदीरितम् ॥ १३५ ॥ (दोलापादम्) (५३)

पार्श्वकर्णसमक्षेत्रे भवेत्पादस्समुत्थितः ।
ऊर्ध्वाङ्गुलितलोऽस्याग्रभाक् पताकाञ्चितस्थले ॥ १३६ ॥

यत्राङ्गान्तरमप्येवं तत्स्यात्तलविलासितम् ।
पादोद्धाराभिधानेन सूत्रधारादिगोचरः ॥ १३७ ॥

भट्टतण्डुमते[9]ऽत्राङ्घ्रिसंगतौ युगपत्करौ ।
रेचितावस्य पार्श्वे स्तः करौ **कीर्तिधरे** मते[10] ॥१३८॥ (तलविलासितम्) (५४)

चार्यातिक्रान्तया दण्ड[11]पादया चा(वा?)ङ्घ्रिमुद्धृतम् ।[12]
द्रुतन्निपातयन्नग्रे, सशब्दं ताडयेन्मिथः ॥ १३९ ॥

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1. A.B. णौ 2. A.B.C. स्तौ 3. A.B.C. ख्यौ 4. A. पुरः 5. A.B. भावे 6. A.B. दाय 7. A.B. ला C. लैः 8. A. धयोयोगवशौ B. योयोगवशौ 9. C. Long gap from here up to the end of the 64th Karaṇa. 10. A.B. कीर्तिधरो मतौ 11. A.B. दस्त. 12. A.B. मुद्रिमः

करौ यत्र पताकौ तत् तलसंस्फोटितं[1] मतम् ।
हस्तेन हस्ततालेऽस्य[2] विनियोगः प्रकीर्तितः ॥१४०॥(तलसंस्फोटितम्)(५५)

ऊर्ध्वजानुलता[3]हस्तौ जानुन्येकस्तयोर्यदि ।
स्यादङ्गान्तरमप्येव दण्डपक्षं तदीरितम् ॥ १४१ ॥ (दण्डपक्षम्) (५६)

चतुरश्राख्ययोरेको व्यावृत्तकरणाश्रितः ।
ऊर्ध्वे[4] पार्श्वद्वये[5] क्षिप्तो हंसपक्षो द्रुतभ्रमः ॥ १४२ ॥

अधस्तल[6]करो नेयो [7]वक्षोदेशमथापरः ।
रेचितो बाह्यतः क्षेप्यः[8] तद्वशाच्चरणोऽञ्चितः[9] ॥ १४३ ॥

एकोऽपरस्तु सूच्याख्यो यस्मिन्नाक्षिप्तरेचितम्[10] ।
त्यागोपा[11]दानयोरर्थे तद्ज्ञेयं बहुशः कृते ॥ १४४ ॥(आक्षिप्तरेचितम्)(५७)

जनितायाः करो यत्र लताख्यो दक्षिणो भवेत् ।
जनितं तत्समस्तानां क्रियाणां[12] ज[13]निकं यतः ॥ १४५ ॥ (जनितम्) (५८)

अङ्घ्रिराक्षिप्तया युक्तो वामो यद्यपरं व्रजेत् ।
व्यावृत्तिपरिवृत्तिभ्यामरालत्वमुपागतः ।
तथा(थैः?)वानुगतो हस्तो दक्षिणं पार्श्वमानतम् ॥ १४६ ॥

तदोपसृतमाख्यातं विनयेनो[14]पसर्पणे ।
अग्रतश्चरणौ कार्यौ क्रमाद्दोलौ करौ ततः ।
इत्यङ्गीकुरुतो भट्टतण्डुकीर्तिधराविह ॥ १४७ ॥ (उपसृतम्) (५९)

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1. A.B. स्फोटनं 2. A.B. नालेऽस्य 3. A.B. लतौ 4. A. ऊर्ध्व 5. B. द्वन्द्वे 6. C. स्तलं 7. A.B. पक्षो 8. A.B. क्षेप्यो: 9. B. णोचितम् 10. A.B. रेचितौ 11. A.B. प 12. B. क्रियसौ 13. A. च 14. A. विनियोगो

[1]अपसार्य क्षिपेत्पादं[2] (हस्तं) चोद्वृत्तया सह ।
यस्मिन्नशेषमङ्गं च तदुद्वृत्तमुदाहृतम् ।
भट्टतण्डुरिहाक्षिप्तां चारीं पादक्रियां जगौ ॥ १४८ ॥ (उद्वृत्तम्) (६०)

कुर्वीत जनितां चारीं करावभि[3]मुखाङ्गुली ।
यत्रालपल्लवारालौ वक्षस्तटललाटयोः ॥ १४९ ॥

व्यावृत्तोद्वेष्टितौ[4] ग्राह्यौ(?)[5] कराभ्याम्[6](?) अवहित्थकम् ।
एतद्गोपनवाक्यार्थे विद्वद्भिर्विनियुज्यते ।
अवहित्थकरं चात्र भट्टतण्डुरवोचत ॥ १५० ॥ (अवहित्थम्) (६१)

[7]अञ्चितं पादमन्याङ्घ्रेः पार्ष्णिभागे विनिक्षिपेत् ।
वक्षः स[8]मुन्नतं बिभ्रत् कटकामुखमध्यमाम्[9] ॥ १५१ ॥

कुर्यात्तिलकवत्फाले यत्र तत्स्यान्निशु[10]म्भितम् ।
अनेन करणेन स्यादभिनेयस्त्रिलोचनः ॥ १५२ ॥

अत्र कीर्तिधरस्त्वाह सूचीमुखमधोमुखम् ।
तस्याभिनयने हस्तो यस्मादयमुदीरितः ।
एतस्मिन् करणे पादं वृश्चिकं केचिदूचिरे ॥ १५३ ॥(निशु[11]म्भितम्)(६२)

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1. A.B. उप 2. A.B. क्षिपत्पादे 3. A.B. हि 4. A. तो B. ता 5. A.B. ग्राह्य 6. Why 'Karābhyām' again is not clear; for a fuller description of Avahitthaka, the movement of the hands to the sides and return back to chest-position is required to be stated. See Abhi. Bhā. I. pp. 135-6. S. Ratn. VII. 726-9. 7. 'कुञ्चितं' is proper here. 8. A.B. स्थ 9. 'Madhyamā' means 'Madhyamā aṅguli', the middle finger. 10. 11. A.B. कु

§व्यावृत्तकरणं येन करेण प्रविधीयते ।
तेनैव सह विक्षितः[1] स एव चरणो बहिः ॥ १५४ ॥

आक्षेपे[2] हस्तपादस्य तस्यैव[3] परिवर्तनात् ।
अन्याङ्गे च भवेदेवं विक्षिताक्षितकाभिधे[4] ॥ १५५ ॥

एतन्नाटयाङ्गविच्छेदे प्रयोज्यं सन्धिगुप्तये ।
तालानामनु[5]सन्धाने गतीनां[6] वा परिक्रमे ॥ १५६ ॥

चारीणां वा नि[7]युद्धादौ सञ्चारेषु यथोचितम्* ।

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1. A.B.C. ह 2. A.B. प 3. B. व missing. 4. C.—काविधिः 5. C. मर्थे 6. B. नटानां 7. B. नि missing.

§ C. Gap up to this.

* For these applications, see Abhi. Bhā. I. p. 109, last three lines and also ibid p. 96, lines 3, 4. The S. Ratn. also reproduces these in VII. 624-5. I am afraid that Jāya has not understood Abhinavagupta clearly here when he seems to give these as alternate prayogas for Vikṣiptākṣipta. The correct meaning of Abhinavagupta is that while some would apply this Karaṇa for 'Abhinaya' in sentences signifying 'gamanāgamana', Abhinavagapta's teacher, i.e., Bhaṭṭa Tota, would opine that such Karaṇas as involve Abhinayahastas are to be used contextually for Abhinaya, but those Karaṇas (by implication and relevancy, such as the present Vikṣiptākṣipta) which involve pure Nṛttahastas and pure Vartanās are to be used in pure Nṛtta, an idea correctly reproduced by Jāya above in verses 21-22 under the scope and use of Karaṇas in general. The further remarks of Abhinavagupta are a supplement to Tota's view ; i.e., other teachers add that not only in Nṛtta in general, but in cases of break in continuity, in pauses in between Abhinayas, in gait-movements, in change over to a new Tāla, in stylised fight-movements and in

केचिद्गतागते‡ त्वस्य[1] विनियोगं प्रचक्षते ॥ १५७ ॥ (विक्षिप्ताक्षिप्तम्) (६३)

आक्षिप्तायां यदा चार्यां पादाक्षेपो द्रुतो[2] भवेत् ।
तदैव[3] चतुरः पाणिराक्षेप्यः कटकोऽथवा[4] ॥ १५८ ॥

यत्र पार्श्वं नतं किञ्चित् तदाक्षिप्तं प्रचक्षते ।
विहितो विनियोगोऽस्य विदूषकपरिक्रमे ॥ १५९ ॥ (आक्षिप्तम्) (६४)

भुजङ्गत्रासितौ हस्तौ रेचितौ वामपार्श्वगौ ।
यत्र कुर्वीत तत्प्रोक्तं भुजङ्गत्रस्तरेचितम् ॥१६०॥ (भुजङ्गत्रस्तरेचितम्) (६५)

विच्यवायाः प्रयोगेण सहोद्वेष्टितवर्तितौ ।
कृत्वोर्ध्वमण्डलौ[5] कुर्वन् कुर्वीत स्वस्तिकौ ततः ॥ १६१ ॥

बध्नीयान्मण्डलस्थानं मण्डलस्वस्तिकं भवेत्[6] । [(६६)
*विलासपरि[7]संख्याने प्रत्यक्षेऽर्थे[8] भवेदिदम् ॥ १६२ ॥ (मण्डलस्वस्तिकम्)

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movements on stage in general, the Karaṇas such as the present Vikṣiptākṣipta involving pure Nṛttahastas are to be used. Śārṅgadeva understands all right for he says योज्यं करणमीदृशम् where the word 'idṛśam' makes all the difference.

1. C. अर्थस्य—significant variant but a grammatical misfit. 2. A. द्रुतं B. ऋतं 3. B. तदेव. 4. C. कटकामुखोऽथवा - hypermetric. 5. B. मङ्गलौ 6. C. काविधौ. 7. C. वति. 8. B. त्रे.

‡ 'गतागत' is the proyoga mentioned by some, that is, expressions involving 'abhinaya' of 'gatāgata', which statement gives rise to the further clarification on the use of Karaṇas in general by Abhinavagupta. 'Gatāgata' etc. here in Jāya is also from Abhi. Bha. I. p. 109, lines 6-7 from below, which are corrupt and wrongly punctuated in GOS, I. The lines should read thus:—
—द्वितीयस्य विक्षेपः । गमनागमनप्रधाने वाक्यार्थे चास्य प्रयोगः ।

* The use of the Karaṇa as made out from Jāya and Śārṅgadeva is 'graceful gazing or contemplation upon

§यत्र नूपुरपादोत्थां दण्डपादां समाचरेत् ।
हस्तं दण्डवदुत्क्षिप्तमन्तर्जङ्घं द्रुतं नयेत[1] ॥ १६३ ॥

दण्डपादं समाख्यातं तत्साटोपपरिक्रमे ।
अत्रादौ जनिता[2] भट्टतण्डुकीर्तिधरोदिता[3] ॥ १६४ ॥

एकः स्यादूर्ध्वतः क्षिप्तः परो जंघामुपागतः ।
करोऽभवदिति प्राह भट्टतण्डुः प्रयोगवित् ॥ १६५ ॥ (दण्डपादम्) (६७)

पराङ्मुखौ यदा नाभिक्षेत्रे स्तः कटकामुखौ ।
सूचीपादः परः पादो विद्धापक्रान्तयान्वितः ।
भवेदेवं द्वितीयोऽपि तदा पादापविद्धकः ॥ १६६ ॥ (पादापविद्धकम्) (६८)

भुजङ्गत्रासितां कृत्वा व्यावृत्तपरिवृत्तकम् ।
एकं पादवशाद्[4] दोलमपरं कटकामुखम् ।
विदधीत यदा ज्ञेयं भुजङ्गत्रासितं तदा ॥ १६७ ॥ (भुजङ्गत्रासितम्) (६९)

यदाग्रे[5] कुञ्चितः पादः प्रसृतो गमनो[6]न्मुखः ।
रेचितौ स्तः[7] करौ विष्णुक्रान्तं तद्विक्रमे हरेः ॥१६८॥(विष्णुक्रान्तम्)(७०)

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a thing in front.' The text of Abhi. Bhā. 'निकारवाक्यार्थाभिनये' is obviously corrupt.

1. C. Writing difficult ; last four syllables look like त्रितनयम्
2. C. तां. 3. C. ता: 4. C. डशा. 'Eka' and 'Apara' here refer to 'Hasta' which is understood. 5. C. ग्र. 6. C. गगनो. 7.C. स्तौ. The line is rather corrupt.

§ Gap in A. and B. upto the closing words of the Karana Sambhrānta.

प्रथमं रेचितौ पश्चाच्छीर्षाद् व्यावर्तनादधः[1] ।
नीत्वोर्ध्वं[2] परिवर्तेनाविद्धवक्रावुरस्यथ ॥ १६९ ॥

स्वस्तिकौ विप्रकीर्णौ च पक्षवञ्चितकौ ततः ।
पक्षप्रद्योतकौ नृत्तकर[3]षट्कमिति क्रमात्[4] ॥ १७० ॥

तत्करानुगता चारी स्थानमन्तेऽवहित्थकम् ।
यत्र तत्करणं प्रोक्तं बुधैः स्वस्तिकरेचितम् ।
*नृत्तत्वाभिनये मुख्ये प्रहर्षादौ प्रयुज्यते ॥१७१॥ (स्वस्तिकरेचितौ) (७१)

एलकाक्रीडिता पाते सन्नतं वलितं[5] वपुः ।
यत्र प्रयोगतो हस्तावेलकाक्रीडिताभिधा ।
अधमप्रकृतीनां तद्गमने विनियुज्यते ॥ १७२ ॥ (एलकाक्रीडितम्) (७२)

सममाविद्धया चार्या व्यावर्त्य परिवर्तितम् ।
ऊरुपृष्ठे करं[6] यत्र निदध्यादलपल्लवम् ॥ १७३ ॥

संभ्रान्तं कथयन्त्येतत्ससंभ्रमपरिक्रमे ।
पद्मकोशोऽथवाल स्यादिति §कीर्तिधरोऽब्रवीत् ॥१७४॥ (संभ्रान्तम्) (७३)

वृश्चिकं चरणं कृत्वा मणिबन्धनिकुञ्चितौ ।
स्वस्तिकेन समायुक्तौ पद्मकोशौ यदा करौ ।
विदध्यादूर्णनाभौ वा वर्तनावशतः[7] पुनः ॥ १७५ ॥

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1. C. Last letter difficult. 2. C. र्ध्वं 3. C. नृत्यक्रि. See Abhi. Bhā. I. p. 101 last line : एवं नृत्तहस्तषट्कात्मकमेतत् करणम् । 4. C. क्रमम्. 5. 6. 7. C. Corrupt.

* Means that it is to be used when Nṛtta itself is the main idea to be shown through abhinaya. cf. Abhi. Bhā. I. p. 102: यत्र नृत्तमेव प्राधान्येनाभिनेयम् ।

§ Gap in A.B. up to this.

अपसार्य क्रियामेतां कुर्यादङ्गान्तरं तथा ।
सिंहाकर्षितमाख्यातं सिंहव्याघ्रादिदर्शने[1] ॥ १७६ ॥

आवेष्टय[2] स्यन्दितां चारीमञ्चितौ मकरौ करौ ।
अत्र[3] **कीर्तिधरो भट्टतण्डुर्नूपुरपादिकाम्** ॥ १७७ ॥ (सिंहाकर्षितम्) (७४)

अञ्चितं पादमन्यस्य समीपादपसर्पयन्[4] ।
तद्दिक्कं रेचितं हस्तशिरश्च परिवाहितम्[5] ॥ १७८ ॥

कृत्वा[6] यत्र प्रकुर्वीत पुनरङ्गान्तरेण च ।
सर्पितं तद्भवेत्पाद[7]कृत[8]मत्तगतागते[9] ॥ १७९ ॥ (सर्पितम्) (७५)

रेचितौ च करौ[10] यत्र हंस[11]पक्षौ द्रुतभ्रमौ ।
चरणौ स्वस्तिकी[12]भूय विच्युतौ परिवाहितम् ॥ १८० ॥

शिरश्चेत्तरुणे [13]तत्स्यात् मदे नागापसर्पितम् ।
मत्तस्त्रियोगतः पादौ स्खलितावपसर्पितौ ।
उररीकुरुतो **भट्टतण्डुकीर्तिधराविह** ॥ १८१ ॥ (नागापसर्पितम्) (७६)

यस्मिन्समस्थितस्याङ्घ्रेरूरु[14]पृष्ठे व्यवस्थितः ।
अन्योऽङ्घ्रिरथ[15] वक्षःस्थो[16] मुष्टिः स्यादपरः करः ॥ १८२ ॥

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1. C. Corrupt. 2. C. आकृष्य. 3. A.B. यत्र. A verb is to be understood here. 4. A.B. समीपादिसमर्पयन्. 5. A.B. क्रमपाहितम्. 6. A. तौ. B. ता. 7. A.B. पादं. 8. A.B. कर्पितं. 9. A. गद्गदे B. गद्गदेति. C. गतागते, but not quite clear. *Cf.* Abhi. Bhā. I. p. 131. एतच्च पादकृतमदोपसर्पणविषयमिति । S. Ratn.—मत्तस्योपसर्पणापसर्पणे । 10. A.B. विनिवेतकरौ C. विधीयते करौ. 11. A.B. हस्त. 12. A. कौ. 13. A.B. यत्. 14. C. Corrupt. 15. A.B. तिग्रहणाथ C. — ग्रेनाथ. 16. A. धोवा.

अर्धचन्द्रः कटीसंस्थः पार्श्वजानु तदीरितम् ।
बुधैर्युद्धे नियुद्धे च विनियोगोऽस्य कीर्तितः ॥ १८३ ॥

ऊरोरभ्यन्तरे पार्श्वे परपादाग्रसंस्थितिः(म्)[1] ।
भट्टतण्डुरिह ब्रूते पाठान्तरविलोकनात् ॥ १८४ ॥ (पार्श्वजानु) (७७)

हंसपक्षौ द्रुत[2]भ्रान्त्या रेचितौ भवतः करौ ।
स्वस्तिकौ विप्रकीर्णौ च यत्र पादस्तु वृश्चिकः ।
व्योमयाने[3] प्रयोक्तव्यमेतद्वृश्चिकरेचितम् ॥ १८५ ॥ (वृश्चिकरेचितम्) (७८)

*लतासंज्ञ(:) करो वामः पादश्च यदि वृश्चिकः ।
तल्लतावृश्चिकं प्रोक्तं पतने गगनादधः ‡ ।
§ वामो यतः(लता)प्रयोगः(गात्) स्याद् दक्षिणोऽत्र हृदि स्थितिः(तः)
॥ १८६ ॥ (लतावृश्चिकम्) (७९)

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1. A.B. तः 2. A.B. ऋत. 3. C. जातुने.

* The lines on Latāvṛścika and Vaiśākharecita are missing in A and B.

‡ 'Coming down from the skies' is the prayoga for this; the reading adopted by S. Ratn., Ānandāśrama edn., is wrong; the fn. reading there is nearer the correct one; Siṃhabhūpāla's gloss would warrant here the reading गमनोत्पतने (Adyar edn. Vol. IV. p. 217) which is all the more wrong.

§ The line is to be emended as indicated in the brackets; it refers to the poses of the two hands; Prayoga is the indicator and the left being in Latā, the right is to be placed at the chest.

वैशाखस्थानकं कुर्वन् ग्रीवापादकटिक्रमात् ।
रेचयेद्यत्र तद्धीरैः प्रोक्तं वैशाखरेचितम् ।
वैष्णवं स्थानमत्रादौ प्रोक्तं कीर्तिधरादिभिः ॥१८७॥ (वैशाखरेचितम्)(८०)

चार्या तदाख्यया ज्ञेयं करणं हरिणप्लुतम् ।
करौ सामान्यतः प्रोक्तौ वक्षःपादानुगाविह ।
चार्या एव द्विरावृत्त्या भट्टतण्डुरिदं जगौ ॥ १८८ ॥ (हरिणप्लुतम्) (८१)

कुर्यादलुटिताङ्गेन[1] *दिङ्मुखेषु[2] चतुर्ष्वपि ।
प्रत्येकं स्वस्तिकं यत्र तद्दिक्स्वस्तिकमुच्यते ॥ १८९ ॥

गीतस्य परिवर्तेषु विनियोगोऽस्य कीर्तितः ।
स्वस्तिकान्तरमप्येतद् उपजीव्य[3] प्रवर्त्तते ॥ १९० ॥ (दिक्स्वस्तिकम्)(८२)

कर्णान्ते[4] करि[5]हस्तस्य त्रिपताको यदाञ्चितः ।
दोला[6]पादा च चारी स्यादेवमङ्गान्तरे तदा ।
गजक्रीडितमाख्यातं गजो[7] येना[8]भिधीयते§ ॥ १९१ ॥ (गजक्रीडितम्) (८३)

अलपद्मः[9] करो वामो वक्षःस्थः चतुरः परः[10] ।
भवेदुद्धट्टितः पादो यत्र तच्चरणं विदुः ।
विदूषकेण संसूच्ये विस्मयाभिनयादिके ॥ १९२ ॥ (चतुरम्) (८४)

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1. A. कुर्यादवटितांगेन B. कुर्यात्रुटिताङ्गेन C. कुयादित्रितांगेन 2. A.B. खेन B. Gap of two letters after this. 3. A.B. डयवेष्टय 4. A. कर्णान्तो B. कण्ठान्तो 5. A.B.C. परि 6. C. Two letters in excess here. 7. A. जे B. ज 8. A.B. नैना C. जेना 9. C. द्म 10. C. पुनः

* The correct reading here is अलुटिताङ्गेन ; the basis in Bharata for this expression is श्लिष्टगतः । The Abhi. Bhā. (GOS. I. p. 107.) text त्रुटिताङ्गुष्ठेन is therefore corrupt.

§ 'अभिनीयते' woud be better, but no ms. has it.

यत्राक्षिप्तामपक्रान्तां चारीं कुर्वन् क्रमात्ततः ।
स्वस्तिकीभूय विश्लिष्टौ करौ नाभिकटीचरौ ॥ १९३ ॥

कटकाख्यार्धचन्द्राख्यौ[1] समुन्नतनते[2] क्रमात् ।
पार्श्वे वैष्णवमादध्यात् स्थानमेवं पुनर्विधिः[3] ॥ १९४ ॥

भवेदङ्गान्तरेणापि कीर्तितं तत्कटीसमम् ।
सूत्रधारप्रयोक्तव्ये जर्जरस्याभिमन्त्रणे[4] ॥ १९५ ॥ (कटीसमम्) (८५)

यत्राङ्घ्रिं वृश्चिकं कृत्वा पक्षवद्* रेचितौ करौ ।
निकुञ्च्याथान्यमेवोरुदेशे भ्रमरिकां भजेत् ।
मयूरललितं नृत्ते मयूरस्य तदिष्यते ॥ १९६ ॥ (मयूरललितम्) (८६)

दक्षिणेनांघ्रिणालातां कुर्वन्[5] तेनैव पाणिना ।
नितम्बं चतुरश्रं च विधाय क्रमशः करम् ॥ १९७ ॥

वामेन चरणेनोर्ध्वजानुचारीं प्रकल्पयेत् ।
वामाङ्गेनाऽपि कुर्वीत भूयोऽलातादिकं[6] क्रमम् ॥ १९८ ॥

यस्मिन्निदमलाताख्यं ललिते नृत्त इष्यते ।
हित्वा नितम्बमत्राह[7] दोलं[8] कीर्तिधरः करम् ॥ १९९ ॥ (अलातम्) (८७)

1. A.B. ख्यो 2. B. तिते 3. A.B: धः 4. C. भिसंभ्रमम्. 5. C. Gap; three words missing. 6. A.B.—तिकं C. दिक 7. A.B. ब इत्याह 8. A.B. होलं C. शौलं

* A.B. पक्षचन्द्. 'पक्षवद्-' may be understood as 'हंसपक्षवद्-' according to the well-known principle of नामैकदेशग्रहणे नाममात्रग्रहण ; for Abhinavagupta specifies the hasta here as the Hamsapakṣa (GOS. I. p. 130).

अलाताङ्घ्रि[1] पुरः कुर्यादूर्णनाभमपि द्रुतम् ।
यदाङ्गान्तरमप्येवं सिंहविक्रीडितं तदा ॥ २०० ॥

विषयो[2]ऽस्य विनिर्दिष्टो रौद्र[3]प्रायः[4] परिक्रमः ।
तुल्यकालौ§ करावत्र स्यातां कैर्तिधरे मते ॥ २०१ ॥ (सिंहविक्रीडितम्) (८८)

तलसंचरभावेन पाद[5]श्चेद्दक्षिणो नतः[6] ।
अल्पघ्नतया[7] सव्यः कुञ्चितो वामतः कृतः ।
कुञ्चितं तत्परानन्दनिर्भराभिनये भवेत् ॥ २०२ ॥ (कुञ्चितम्) (८९)

अतीव नमितं[8] पृष्ठं[9] पादो[10] वृश्चिकपुच्छवत् ।
क्रमात्करिकरो[11] यत्र वृश्चिकं तदुदाहृतम् ।
इदमिन्द्रगजेन्द्रादिगतौ[12] स्याद् गगनांगणे[13] ॥ २०३ ॥ (वृश्चिकम्) (९०)

आलीढं स्थानकं हस्तौ स्यातां वक्षसि रेचितौ ।
सहोद्वेष्टापवेष्टाभ्यामूर्ध्वा[14]स्याधोमुखौ[15] क्रमात् ॥ २०४ ॥

विप्रकीर्णत्वमापन्नौ[16] यत्र तद्व्यंसितं मतम् ।
[17]मारुतिप्रमुखप्रौढप्लवङ्गमपरिक्रमे ॥ २०५ ॥ (व्यंसितम्) (९१)

ऊर्ध्वमण्डलिनौ सूचिचरणो[18] बद्धयांचितः ।
विचित्रत्वेन यत्रान्यपादे भवति वर्तितः ॥ २०६ ॥

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1. B. ङ्घ्रीं 2. A.B. विष्टया 3. A.B.C. द्रः 4. A. प्रेयः B. पयः 5. A. B. दं C. Gap of one syllable after द 6. A.B. मतः 7. A. B. लो 8. B. वोन्नमितं 9. A.B. ष्ठ 10. A.B. दौ 11. A.B. रौ 12. A.B.C. हतौ 13. A. स्याट गणांकणे B. स्यात् गगणांकणे 14. A.B. उर्ध्यो C. मूर्ध्वो 15. C. खे 16. A.B. न्नो C. न्नु (?) 17. A.B.C. incorrect. 18. A B.C. णे

§ Probably तुल्याकारौ, 'hands with the same pose.'

भ्रमर्याथ त्रिकभ्रान्तिः परिवृत्तं तदीरितम् ।
अत्र कीर्तिधरो बाह्यभ्रमरीमपि मन्यते ॥ २०७ ॥ (परिवृत्तम्) (९२)

हस्तमाक्षिप्तपादं च त्रिकं यत्र विवर्तयेत् ।
रेचयेदपरं हस्तं कीर्तितं तद्विवर्तितम् ॥ २०८ ॥ (विवर्त्तितम्) (९३)

[1]रेचितो दक्षिणो हस्तः पादश्चोद्घट्टितो यदि ।
वामो दोलायते दोलः स्याद्रेचितनिकुट्टितम् ॥ २०९ ॥ (रेचकनिकुट्टितम्) (९४)

ऊरूद्वृत्तां दधच्चारीमरालकटकामुखौ ।
यत्र व्यावर्तितौ हस्तौ निक्षिपेच्चोरु[2]पृष्ठयोः ॥ २१० ॥

ऊरूद्वृत्तं भवेत्प्रेमकोपेर्ष्याप्रार्थनासु तत् ।
अत्र[3] हस्तः[4] पताकः स्यादिति कैर्तिधरं मतम् ॥ २११ ॥ (ऊरूद्वृत्तम्)(९५)

पदा वृश्चिकमाधाय स्वबाहुशिरसोः करौ ।
निकुट्टितौ विधीयेते पर्यायेणाल्पपल्लवौ ॥ २१२ ॥

यदा तदा समा[5]म्नातं बुधैर्वृश्चिककुट्टितम् ।
*वाक्यार्थे विस्मयाकाशगमनेच्छाप्रधानके ॥ २१३ ॥ (वृश्चिककुट्टितम्) (९६)

दोलापादसमौ हस्तौ मिथस्संघट्टितौ तले ।
ततः[6] स्याद्वैष्णवं स्थानं कट्यां चेद्दक्षिणः करः ॥ २१४ ॥

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1. C. The whole verse on Recakanikuṭṭita missing; the gap is indicated by the numbering of the Karaṇas. 2. A. द्योरु B. ध्दोरु C. त्सोरु 3. A. तत्र B. तत्रा 4. B. हतः 5. C. तथा 6. तल. The text ततः स्यात् however does not go well with the further part of the line.

* Here A. and B. have an unindicated gap in which this last line of Vṛścikakuṭṭita and the definition of the next Talasanghaṭṭita are lost.

रेचितोऽन्यस्त्रिके[1] पार्श्वे तलसंघट्टितं तदा ।
अत्र कीर्तिधरो हस्तमूचे वक्षसि दक्षिणम् ॥ २१५ ॥ (तलसंघट्टितम्)
(९७)

पादसूचीकरः क्षेत्रे वक्षसः कटकामुखम् ।
कपोलान्ते करोऽन्यः स्यादलपद्मतलाञ्चितः ॥ २१६ ॥

यत्र पार्श्वं नतं तज्ज्ञैः गण्डसूचि तदिष्यते ।
विनियोगोऽस्य मन्तव्यः कर्णगण्डास्य[2]मण्डने ॥ २१७ ॥

सूचीपादं परे प्राहुः कपोलप्रान्तगामिनम् ।
नृत्तहस्तोदितं सूचीमुखमन्ये प्रचक्षते ॥ २१८ ॥

तमसंयुतहस्तोक्तमपरे त्वमनुमन्वते[3] ।
त्रिपताकाभिधं[4] हस्तं भट्टतण्डुरभाषत ॥ २१९ ॥ (गण्डसूचि) (९८)

आक्षिप्तां[5] यत्र कुर्वाणः सममुद्वेष्टयन् करौ[6] ।
जङ्घयोः स्वस्तिकं कृत्वा कुर्वीत भ्रमरीं ततः ॥ २२० ॥

उल्बणौ वा करावेव द्वितीयाङ्गे पुनर्विधिः ।
भ्रमर्यां[7] तद् बुधैर्ज्ञेयमुद्धतस्य परिक्रमे ॥ २२१ ॥ (भ्रमरम्) (९९)

विधाय भ्रमरीं चारीं कुर्वन्नूपुरपादिकाम्[8] ।
येन पादेन[9] तद्दिक्कं हंसपक्षं[10] द्रुतभ्रमम्[11] ॥ २२२ ॥

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1. न्योस्तिके. 2. A.B. ण्डस्य 3. B. न्यते 4. B. सं 5. A.B. क्षा
6. C. करः 7. C. रैः 8. A. वादिकां 9. B. वादेन 10. A.B. क्ष
11. A.C. द्रुतं भ्रमन् B. द्रुतभ्रमन्

हस्तमन्यल्लतासंज्ञं यत्र तन्नूपुरं विदुः ।
लताख्यौ रेचितौ चात्र स्यातां कैर्तिधरे मते ॥ २२३ ॥ (नूपुरम्) (१००)

ऊर्ध्वास्यः पार्श्वतः क्षेत्रे व्यावर्त्य परिवर्तयन् ।
अधोमुखं चतुर्दिक्कं भ्रमयन्दक्षिणं करम् ॥ २२४ ॥

जङ्घास्वस्तिकमादाय तद्दिक्कं चरणं दधत् ।
अपक्रान्तसमायुक्तं वामं दोलाभिधं[1] करम्[2] ॥ २२५ ॥

यत्र कुर्वीत तद्धीरैः [3]घूर्णितं परिकीर्तितम् ।
उत्प्लुत्य स्वस्तिकं कुर्यादत्र कैर्तिधरे मते ॥ २२६ ॥ [4](घूर्णितम्) (१०१)

[5]अलातां कुर्वतश्चारीं करौ कुर्वीत रेचितौ ।
व्यावृत्तकरणेनाथ कुञ्चितौ मणिबन्धकौ ॥ २२७ ॥

अलपद्मतलौ बाह्वो[6]श्शिरसो[7]रञ्चितौ स्थितौ ।
वृषभक्रीडितेऽत्राहुः[8] पताकावपरे करौ ॥ २२८ ॥ (वृषभक्रीडितम्)
(१०२)

वक्षःस्थः कटको वामः कर्णे[9] सोद्वेष्टनः परः[10] ।
त्रिपताकः करः पादः[11] तद्दिक्कसममञ्चितः[12] ।
यत्र निष्क्रामणीयः[13] स्यात् करिहस्तं तदीरितम् ॥ २२९ ॥ (करिहस्तम्)
(१०३)

यत्र वामो लतासंज्ञो रेचितः[14] [15]त्वपरः करः ।
तद्दिक्कोद्घृष्ट[16]भूः पादः[17] पादान्तरसमीपतः ॥ २३० ॥

1. A.B. धः 2. A.B. रः 3. A.B. पू 4. B. पू 5. C. Gap. Vṛṣabhakrīḍita left out ; consequent Karaṇa numbering also defective. 6. A.B. ह्वो 7. A.B. सौ 8. B. त्राहुः 9. A.C. र्ण 10. A.B. रम् 11. तत्त 12. A. समञ्चितः B. समन्वितः 13. A.B. या 14. A. ते 15. B. स्व 16. B. दृष्ट C. त्सृष्ट 17. A.B. दाः C. द

मन्दं मन्दं त(च?)रेदेवं[1] भवेदङ्गान्तरेण च ।
प्रसर्पितमिदं प्राहुः देवदत्तं(?)* निरूपणे ॥ २३१ ॥

अत्र पादद्वयस्यापि पार्श्वयोः[2] स्यात्प्रसर्प[3]णम् ।
यौगपद्यात्क्रमाच्चेति[4] भट्टतण्डुरभाषत ।
[5]समोसरितमत्तल्लीमत्र[6] कीर्तिधरः पुनः ॥ २३२ ॥ (प्रसर्पितम्) (१०४)

उरसो[7] यौगपद्येन कृत्वा व्यावर्तितौ करौ ।
[8]आनीयाक्षिप्तया सार्धं तत्रैव परिवर्तनात् ॥ २३३ ॥

स्थापयित्वा यदा[9] सम्यक्[10] शुकतुण्डाव[11]धस्तलौ ।
वद्धया [12]वावतिष्ठेत वल्तितोरु तदीरितम् ।
अपत्रपितमेतेन मुग्धायास्संप्रदर्श्यते[13] ॥ २३४ ॥ (वलितोरु) (१०५)

अङ्गुष्ठेन महीं चुम्बन्[14] किञ्चिदञ्चितजानुकः ।
[15]पृष्ठतः प्रसृतः[16] पादः पार्श्वगौ च लताकरौ[17] ॥ २३५ ॥

यत्र गृध्रावलीनं तत्[18] पृथुपक्षिनिरूपणे ।
तार्क्ष्यपक्षाविह प्रोक्तावु[19]चितौ भट्टतण्डुना ॥ २३६ ॥ (गृध्रावलीनम्) (१०६)

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1. A. मन्दमन्दतरेणैव 2. A.B. पादयो 3. A.B. र्पि 4. A. रोगवद्युक्रमावेति B. रोगवद्युक्रमावेति 5. A. समा B. सम 6. A.B. न्त्र 7. C. सा 8. C. आलीढा 9. C. यदा repeated. 10. A. शुक 11. A.B. यध 12. A. वाप B. पाप 13. A.B. दश्यते C. दर्शिते 14. B. मही चाह्यन् 15. A. मृ B. हृ 16. A. स्नत: 17. A.B. तारकौ 18. त 19. A. दु

* No other reading is possible in A.B. or C.; but 'देवदत्त' here is hardly satisfactory, for what exactly is wanted is 'movement in the skies or of beings moving in skies.' Could it be देवदूतनिरूपणे ?

[1]स्यान्निकुट्टकमेवार्धेनां[2]गेनार्धनिकुट्टकम् ।
अञ्चिताविति शब्देन क्रियावैशिष्ट्य[3]मीरितम् ॥ २३७ ॥

मुनिनैवालपद्मस्य स्मरता पूर्वलक्षणम् ।
स्वदेहाभिमुखं पृष्ठभागेनाकर्षणं[4] मतम् ॥ २३८ ॥

[5] शङ्ककप्रमुखैः[6] प्रोक्तमञ्चितं तन्न संगतम् ।
अप्ररूढनिजश्लाघारूप[7]वाक्ये तदिष्यते[8] ॥ २३९ ॥ (अर्धनिकुट्टकम्)
(१०७)

[9]अञ्चितं पादमत्यर्थमुत्क्षिप्यो[10]र्ध्वतलं ततः[11] ।
तस्योपरिकरौ[12] कार्यौ त्रिपताकावधस्तलौ ॥ २४० ॥

शिरश्च क्रमशो यत्र पादार्धमवरोपयेत् ।
गङ्गावतरणं विष्णोः पादाद्गङ्गावतारणे ॥ २४१ ॥ (गङ्गावतरणम्) (१०८)

विनियोगो[13] न येषूक्तः[14] करणेषु समासतः ।
[15]उद्धताङ्गतया स[16] स्यात् तत्रोद्धत[17]परिक्रमः ॥ २४२ ॥

वैशाखरेचितवशीकृतनृत्तलीलं[18] ।
सच्चक्रमण्डलकरं गरुडप्लुतोत्कम्[19] ।
विक्रान्त[20]कुञ्चितगतं[21] मुरवैरिरम्यं ।
श्रीजायनः करणलक्षणमभ्यधत्त ॥ २४३ ॥

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1. A.B. सान्ति 2. B. ननां 3. A. घ्य 4. A.B. कर्विणं 5. A.B. सम्मुख C. संगक 6. A. खे B. ख 7. B. रू 8. A. नदिष्ट्यते C. तदीरितम् 9. A. क B. मु 10. B. ह्रो 11. B. तम् 12. A.B. रो. Then gap; next word missing. 13. A.B.C. गे 14. A. येषोक्तः B. येषान्त 15. C. उर्द्ध 16. A.B. तत् 17. A.B. र्ध्वत C. त missing. 18. B. नील C. लीलां 19. A.B. ह्रतोकं. 20. A. विश्रान्त 21. A.B.—तन्मु After Kuñcita, one letter wanting; we may read—कुंचितगतं मुरवैरिरम्यं. C. कुंचितवरं. The verse has śleṣa between Karaṇa and Viṣṇu (Muravairin).

निष्पाद्यान्करणैरेभिः[1] अङ्गहारान्प्रचक्ष्महे[2] ।
चतुरश्रेण तालेन केचित् त्र्यश्रेण[3] केचन ॥ २४४ ॥

एते प्रयोजनीयाः स्युः व्याकीर्णा[4] मुनिनोदिताः[5] ।
विभज्य विविधानेतान् सोद्देशान्[6] ब्रूमहे[7] वयम् ॥ २४५ ॥

[8]व्यापारैः सहजैः[9] क्वापि स्यादेवं[10] करणं[11] सकृत् ।*
**नृत्यतीति परिज्ञानं तद्[12]द्वयेन[13] यतो भवेत् ।
करणद्वयसंयोगः ततः स्यान्नृत्तमातृका ॥ २४६ ॥

तद्[14] द्वे तिस्रश्चतस्रो[15] वेत्यङ्गहारः प्रकीर्तितः ।
इदं प्रायिकमाख्यातं कुत्रचिद्व्यभिचारतः[16] ॥ २४७ ॥

§[17]वाशब्देनोक्तवानत्र †न्यूनताविकृते मुनिः ।

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1. B. रोहि 2. C. क्ष्यते 3. A. त्स्रेण 4. B. व्याकर्णा 5. B. तम् 6. B. द्दशान् C. शं 7. A. भ्रमहे 8. C. व्यापयेत् 9. C. जं 10. B. C. वं. 11. B. णे 12. A.B. त 13. B. द्वययेन 14. A.B. त 15. B. स्रा 16. A.B. रितः 17. A.B. वशवे

* The meaning appears to be 'Once a way, consequent upon some natural activities, one may assume the pose of a single Karaṇa.' 'स्यादेव' or 'स्यादेवं' in mss. may be read 'स्यादेकं'. But, as stated in the next line, it is with two Karaṇas that the sense of dancing starts.

** For these lines see Abhi. Bhā. I. p. 93.

§ The 'वा' referred to here is that in Bharata IV. 31 (GOS.): द्वाभ्यां त्रिभिश्चतुर्भिर्वाप्यङ्गहारस्तु मातृभिः । The Abhi. Bhā. text printed here: एवग्रहणाद् अन्यूनाधिकसंग्रहः may be read as वाग्रहणात् न्यूनताधिकसंग्रहः । See also S. Ratn. VII. 799. The text of Simhabhūpāla's gloss (Adyar edn. Vol. IV. p. 256) reads here 'वाशब्देन नियमः सूचितः इति व्याख्यातमभिनवगुप्तादिभिः ।' The correct reading here would be अनियमः ।

† After न्यू C. has a gap extending to several lines.

[1]केचिद् द्वित्रि[2]चतु:पञ्चकरणै:[3] सञ्चयान् ‡विदु:[4] ॥ २४८ ॥

[5]क्रमान्मातृ*कलापाख्य[6]खण्डसङ्घातकाभिधान् ।
करणानां यथाकामं षट्कं[7] सप्तकमष्टकम् ।
नवकं यावदे[8]तेषामङ्गहारो मतस्तदा ॥ २४९ ॥

करणानां विनिष्पन्नं(त्तौ?) प्रयोज्यानां न लक्ष्यते ।
यथा सन्धिस्तथा[9] हस्त[10]पादाद्यङ्गै: क्रियाक्रम:§ ॥ २५० ॥

वर्तनादि बुधैर्नृत्तमङ्ग[11]विद्धि:[12]विधीयताम् ।
अङ्गानां योग्यदेशेषु हरणेन निरुच्यते ॥ २५१ ॥

अङ्गहारोऽथवा हार: प्रयोगो[13] हरयोगत: ।
अंगनिर्वर्तनीयत्वादङ्गहार: प्रकीर्तित:‡ ॥ २५२ ॥

तथा च मुनये शंभोरादेशात्तण्डुरब्रवीत् ।
दृष्टादृष्टफलोपेतान् पूर्वरंगाङ्गनाय तान्[14] ॥ २५३ ॥

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1. A. adds यथा. 2. A. वित्रि B. विचित्र 3. A. णे: B. णे 4. A.B. द: 5. A.B. क्रममात्त 6. A.B. चाख्य 7. A. षष्टय B. षष्टयकं 8. A. दा 9. A.B. दा 10. A.B. स्त: 11. A. वुवैनृत्तरङ्ग B. यन्नृत्तरङ्ग 12. B. वद्धि: 13. A.B. गे 14. A.B. पूर्वमेवाञ्जनानतान्

‡ The word 'Sañcaya' itself here is from Abhi. Bhā. See GOS. I. p. 90. last line: तत्र करणानां पूर्वं लक्षणं तत्सञ्चयात्मकत्वात् ।

* मातृ = मातृका

§ These three lines are corrupt in A.B. Though the correct readings may be difficult of determination the meaning is clear and the lines are based on those of Abhi. Bhā. I. p. 92.

‡ See Abi. Bhā. I. p. 91.

पार्श्वच्छेदपरावृत्तगतिमण्डलसंकुलम् ।
[1]कुर्मो लक्ष्माङ्ग[2]हाराणामिदं कुलमिव द्विषाम् [3]† ॥ २५४ ॥

स्थिरहस्तः परिच्छिन्नः पार्श्वच्छेदोऽपराजितः ।
पर्यस्तभ्रमरालीढमत्ता[4]क्रीडापसर्पिताः[5] ॥ २५५ ॥

[6]मदाद्विलसितो[7] विद्युद्भ्रान्त[8]वैशाखरेचितौ ।
सूचीविद्धा[9]क्षिप्तपार्श्वस्वस्तिकाच्छुरिता[10] इति ॥ २५६ ॥

चतुरश्रस्य मानेन षोडशामी प्रकीर्तिताः ।
गतिमण्डलविष्कम्भौ परावृत्ता[11]पविद्धकौ ॥ २५७ ॥

मत्तस्खलितसंभ्रान्ता[12]क्षिप्तरेचितरेचिताः ।
विष्कंभापसृतोऽलातो[13]द्वृत्ता[14]वर्धनिकुट्टकम् ॥ २५८ ॥

उद्घट्टितो वृश्चि*कापसृत[15]स्वस्तिकरेचिते ।
रेचितः परिवृत्त्यादिः त्र्यश्रमानेन षोडश[16] ॥ २५९ ॥

लक्षणेष्वङ्गहाराणां भरतेन समासतः ।
एकदेशग्रहेणोक्तः समग्रं करणं क्वचित् ॥ २६० ॥

आलोच्य तानहं व्यक्तं कथयाम्यनुपूर्वशः ।
क्रमाल्लीनं समनखं ततो[17] व्यंसितमाचरेत् ॥ २६१ ॥

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1. A.B. कूर्मो 2. A. लक्ष्मावि B. लक्ष्मोङ्क 3. B. षम् 4. A.B. र्त्ता 5. A.B. सर्पेता 6. A. मना B. मता 7. A.B. त्वसितो 8. A. न्तं 9. A.B. श्वा 10. A.B. च्युरिता 11. B. वित्ता 12. A.B. न्ता: 13. B. न्तो 14. B. त्त 15. A.B. तं तत् 16. A.B. शी C. शः 17. A. करो B. करे

† There is śleṣa here between Aṅgahāra and Dviṣatkula, enemy-forces.

* Gap in C. extends up to this.

अत्र त्वपसृतावूर्ध्वं[1]स्थानप्राप्तौ करावुभौ[2] ।
आलीढ[3]व्यत्ययेनास्य प्रत्यालीढं समाश्रयेत्[§] ॥ २६२ ॥

ऊरूद्वृत्तं[4] ततः कुर्यान्निकुट्टकपुरस्सरम्[5] ।
स्वस्तिकाक्षिप्तके पश्चान्नितम्बकटि[6]हस्तकम् ।
कटिच्छिन्नं च[7] यत्रैष स्थिरहस्तो हरप्रियः ॥ २६३ ॥

आदौ सर्वाङ्गहाराणां कैश्चित्करणसञ्चयः ।
स्थिरहस्तोक्तलीनादिप्रत्यालीढान्त इष्यते[8]* ॥ २६४ ॥

करणान्यङ्गहारेषु प्रत्येकं चतसृष्वपि ।
दिक्षु कुर्यात्परावृत्त्या भ्रमणं करणं भजन्[9] ॥ २६५ ॥

[10]अन्त्यं तु करणद्वन्द्वं सभामभिमुखः[11] सकृत् ।
रेचिते[12] परिवृत्तादाव[13]ङ्गहारेऽवदन्[14] मुनिः ॥ २६६ ॥

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1. A.B. स्तन्नूर्ध्वं 3. A. कथावृतौ 3. A.B. ढं. 4. C. त्ते 5. C. रः 6. A.C. परि 7. A. श्चिद्द्वि C. श्चश्च 8. A. ढं तदिष्यते C. ढा तदीष्यते 9. A. प्रत्येकं भ्रमरं करम् । 10. A. भजन्नायन्तकरणद्वंद्वं 11. A. सभा-तिमुख: C. सभापतिमुखं 12. A.C. तं 13. A.C. द्यं 14. A. रंगहारपदं C. अंगहारवदन्

§ After this B. has a long portion which does not pertain to Aṅgahāras or to the present work, but can be identified as belonging to the Saṅgītasudhākara of Haripāla.

* For this see Abhi. Bhā. I. p. 142 under Paryastaka, introductory remarks: केचित् 'प्रसार्ये'त्यादिना 'प्रत्यालीढं ततः कुर्या'दित्यन्तं सर्वेष्वङ्गहारेषु प्रथमामितिकर्तव्यतां योजयन्ति । *Cf.* also S. Ratn. VII. 811.

पराङ्मुखविधिर्भूय एवमेव भवेदिह[1] ।

इत्यत्रत्येह[2]शब्देनामुमर्थं[3] पर्यभाषत § २६७ ॥ (स्थिरहस्तः) (१)

क्रमात्समनखच्छिन्नसंभ्रान्तानि विधाय चेत् ।

वामेनाङ्गेन कुर्वीत भ्रमराख्यार्थसूचिनी ॥ २६८ ॥

अतिक्रान्ताभिधं पश्चाद् भुजङ्गत्रासितं ततः ।

[4]करिहस्तं कटिच्छिन्नं परिच्छिन्नस्तदा भवेत् ॥२६९॥ (परिच्छिन्नः) (२)

करणं यत्र कुर्वीत पूर्वं वृश्चिककुट्टितम् ।

ऊर्ध्वजानुकमाक्षिप्तं स्वस्तिकं भ्रमणं त्रिके ॥ २७० ॥

उरोमण्डलकाभिख्यं नितम्बं करिहस्तकम् ।

कटिच्छिन्नं तमिच्छन्ति[5] पार्श्वच्छेदं विपश्चितः ॥ २७१ ॥ (पार्श्वच्छेदः) (३)

दण्डपादं यदा कुर्याद् व्यंसिताख्यं प्रसर्पितम् ।

निकुट्टार्धनिकुट्टाख्याक्षिप्तोरोमण्डलान्यथ ।

करिहस्तकटिच्छिन्ने तदा स्या[6]दपराजितः ॥ २७२ ॥ (अपराजितः)[7] (४)

तलपुष्पपुटात्पश्चादपविद्धाख्यवर्तिते ।

निकुट्टकं भवेदूरूद्वृत्तमाक्षिप्तकाभिधम् ॥ २७३ ॥

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1. A. C. ति 2. C. तहापि 3. A. मुक्तं 4. A. C. कटि 5. A. छिन्न 6. A. ख्या 7. A. Name missing.

§ For these 4 lines see Abhi. Bhā. I. p. 142 and also more clearly ibid. p. 153: पराङ्मुखेत्यङ्गहारेषु मध्ये परिभाषमाणः मुनिरेतदाह–सर्वेष्वेव चाङ्गहारेषु पाश्चात्यं करणद्वयं वर्जयित्वा वर्तनीयानि करणानि; तानि चतुर्दिङ्मुखेषु प्रयुज्य संमुखमन्त्ये(न्त्य or न्त्येन) करणद्वयेन पूरयेदिति ।

उरोमण्डलनामाथ नितंबं करिहस्तकम् ।[1]
कटिच्छिन्नं च यत्र स्यात् पर्यस्तोऽयं भवप्रियः[2] ॥ २७४ ॥ (पर्यस्तः) (५)

*[[3]कृत्वा नूपुरपादं तु तथाक्षिप्तकमेव च ।
कटिच्छिन्नं च कर्तव्यं सूचीविद्धं नितम्बकम् ॥ २७५ ॥]

करिहस्ताभिधं तस्मादुरोमण्डलसंज्ञकम् ।
कटिच्छिन्नं[4]...................... ॥ २७६ ॥ (भ्रमरः) (६)

विधाय व्यंसितं यत्र[5] प्रकुर्वीत निकुट्टकम्[6] ।
नूपुरं वामतोऽलाता[7]क्षिप्तके तु ततोऽन्यतः** ॥ २७७ ॥

उरोमण्डलकाभिख्यं करिहस्तसमाह्वयम् ।
कटिच्छिन्नं च यत्रायमालीढः परिकीर्तितः ॥ २७८ ॥ (आलीढः) (७)

भ्रमरान्नूपुरं तस्माद् भुजङ्गत्रासिताभिधम् ।
अङ्गेन दक्षिणेनैव ततो वैशाखरेचितम् ॥ २७९ ॥

आक्षिप्तकमथाच्छिन्नं वामेन भ्रमराभिधम् ।
[8]यत्रोरोमण्डलं कुर्यान्नितम्बं[9] करिहस्तकम्[10] ।
कटिच्छिन्नं च संप्रोक्तो मत्ताक्रीडो हरप्रियः ॥ २८० ॥ (मत्ताक्रीडः) (८)

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1. C. Haplography. The ms. jumps to the closing lines of the Angahāra Bhramara which has the same set of Karaṇas at the end. 2. C. Line missing. 3. A.B.C. Gap. 4. C. The further words of this line are not intelligible: चतुर्धाव (or त) सू (or मू) क्ष्माख्या हरति ततः । 5. B. यत्र missing. 6. C. Part of the word not written. 7. C. Corrupt. 8. C. Lines two and three of the definition of Mattākriḍa repeated. 9. C. ब 10. C. के

* Made up form Bharata's text.

** अन्यतः = दक्षिणेन; अलातमाक्षिप्तकं च । See Abhi. Bhā. I.p. 158.

क्रमात्कुर्यादपक्रान्तं[1] व्यंसितेन[2] करक्रियाम् ।
केवलं करिहस्तार्धे[3]सूचिविक्षिप्तकान्यथ ॥ २८१ ॥

कटिच्छिन्नाभिधानोरूद्वृत्तमाक्षिप्तनामकम्[4] ।
करिहस्तं कटिच्छिन्नमपसर्पितनामकः[5] ॥ २८२ ॥ (अपसर्पितः) (९)

मदस्खलितमत्तल्लितलसंस्फोटितानि चेत् ।
[6]गुम्फेन त्रिचतुःकृत्वा पञ्चकृत्वोऽथवा पुनः ॥ २८३ ॥

विदधीत निकुट्टोरूद्वृत्ताख्ये करिहस्तकम् ।
कटिच्छिन्नं समाख्यातो मदाद्विलसितस्तदा ॥ २८४ ॥ (मदाद्विलसितः) (१०)

अर्धसूचि भवेद्वामे विद्युद्भ्रान्तं तु दक्षिणे ।
व्यत्यासेन पुनर्द्वन्द्व[7]मेतच्छिन्नमतः परम् ॥ २८५ ॥

[8]वामेऽतिक्रान्तमादध्यात् लतावृश्चिकसंज्ञकम्[9] ।
कटिच्छिन्नं च[10] यत्रायं विद्युद्भ्रान्तः प्रकीर्तितः[11] ॥ २८६ ॥ (विद्युद्भ्रान्तः) (११)

अंगद्वयेन वैशाखरेचितं यत्र नूपुरम् ।
भुजङ्गत्रासितोन्मत्ते मण्डलस्वस्तिकाभिधम् ॥ २८७ ॥

निकुट्टकं ततः कुर्यादूरूद्वृत्तमतः परम् ।
[12]आक्षिप्तकाह्वयं[13] पश्चादुरोमण्डलसंज्ञकम् ।
करिहस्तकटिच्छिन्ने सोऽयं वैशाखरेचितः ॥ २८८ ॥ (वैशाखरेचितः) (१२)

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1. A. न्तो C. न्तौ 2. C. ते तु 3. A. र्ध्य 4. A. मानकम् 5. A. कि C. कम् 6. A. गुल्फेन; Gumpha or cluster of Karaṇas is to be done; See Abhi. Bhā. I.p. 151. 7. C. र्द्वक in excess. 8. C. आक्षिप्तका in excess. 9. C. राजकम् 10. A. तु 11. C. म् 12. C. वामनिकोक्षिप्ता in excess. 13. C. यः and then एव च in excess.

कृत्वार्धसूचिविक्षिप्तमावर्तं च ततः परम् ।
कुर्यान्नितम्बवर्जानि पर्यस्तो[1]क्तानि षट् क्रमात् ।
निकुट्टादीनि यत्रायं सूचिविद्धः प्रकीर्तितः ॥ २८९ ॥ (सूचिविद्धः) (१३)

नूपुरं यत्र विक्षिप्तमलाताक्षिप्तके, भवेत् ।
ऊरोमण्डलकाभिख्यं नितम्बं करिहस्तकम् ।
कटिच्छिन्नं च कुर्वीत सोऽयमाक्षिप्तको मतः ॥ २९० ॥

यत्र यत्र पुनः शब्दं करणेऽत्राभ्यधात्[2] मुनिः ।
[3]प्रयोज्यत्वं जगुस्तत्र तस्याभिप्रायवेदिनः ॥ २९१ ॥*

इति न्यायेन विक्षिप्तालातकाक्षिप्तकाभिधम् ।
करणत्रयमत्रापि द्विः[4]प्रयोज्यत्वमर्हति ॥ २९२ ॥ (आक्षिप्तः) (१४)

दिक्स्वस्तिकाख्यमेकेन[5] पार्श्वेनार्धनिकुट्टकम् ।
अन्येनैतद्द्वयं[6] भूयो विदध्यादपविद्धकम् ॥ २९३ ॥

ऊरूद्वृत्ताख्यमा[7]क्षिप्तं[8] नितंबं करिहस्तकम् ।
कटिच्छिन्नं च[9] यत्रैष[10] पार्श्वस्वस्तिक इष्यते ॥ २९४ ॥ (पार्श्वस्वस्तिकः)
[11](१५)

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1. A. चर्युस्तो C. पयस्तो । Abhi. Bhā. I. p. 143; the restoration there in brackets स्थिरहस्त इव should more properly be पर्यस्त इव. 2. A. भिधा C. भिधात् 3. A. विप्र 4. B. Wrong substitute matter from Samgītasudhākara up to this. 5. C. के in this word dropped. 6. A.B.C. नैकद्वयं 7. A.B. त्तामया 8. B. प्ता 9. C. reads after this in excess यथा पार्श्वाभिनर्तिकी (?) 10. C. omitted. 11. C. Unindicated gap form here to the number 16 of next Karaṇa Ācchurita; the entire definition of Ācchurita is thus lost.

* For this and the next two lines, see Abhi. Bhā. I. p. 145, lines 3, 4; 'द्वियोगम्' here should be 'द्विर्योगम्.'

नूपुरभ्रमराभिख्ये व्यंसिताह्वमलातकम् ।
नितम्बमथ सूच्याख्यं करिहस्ताह्वयं ततः ।
कटिच्छिन्नं च यत्र स्याद् द्वयमाच्छुरितः स्मृतः ॥ २९५ ॥ (आच्छुरितः) (१६)

मण्डलस्वस्तिकं पूर्वं निवेशो[1]न्मत्तके ततः ।
उद्धट्टितकमत्तल्या[2]क्षिप्तोरो[3]मण्डलान्यथ[4] ।
कटिच्छिन्नं च कुर्वीत यत्रायं गतिमण्डलः ॥ २९६ ॥ (गतिमण्डलः) (१७)

कृत्वा निकुट्टितं यत्र[5] निकुञ्चितमथाञ्चितम्[6] ।
[7]द्वयमङ्गद्वयेनैव[8] कृत्वोरूद्वृत्त[9]माचरेत् ॥ २९७ ॥

पश्चादर्धनिकुट्टाख्यं[10] भुजङ्गत्रासितं ततः ।
किं चात्र[11] करणे हस्तौ चतुर्भिः करणैर्युतौ[12] *॥ २९८ ॥

[13]तदैव भ्रमणेनाथ[14] छिन्नामुभयतः कटिम्[15] ।
करिहस्तं कटिच्छिन्नं स विष्कम्भः प्रकीर्तितः ॥ २९९ ॥(विष्कम्भः)(१८)

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1. C. नित्य and a gap of needless length; then मत्तके 2. C. corrupt. 3. A. रु 4. B.C. था 5. B. यत्र omitted. 6. A.B. —थोचितम् 7. C. य यं ययंग 8. A. नेन B. has an extra तत् । 9. B. वृत्त C. त्वोद्वृत्त 10. B. ख्यां 11. A.B. तत्र 12. A. ता C: पुनः 13. A.B.C. तदेव; for तदैव see Abhi. Bhā. here तत्समकालम्। 14. A. णेन्याथः B. णेन्याथ C. टंनाथ 15. B. टिः C. टी

* The hands in this Karaṇa are to be Udveṣṭita and thereby the Karaṇa itself attains four forms. This meaning of this apparently obscure line can be made out by reading it with the Abhi. Bhā. here (I. p. 146): भुजङ्गत्रासितं चतुर्विधम् । अत्र एवकारेण हस्तप्रयोगमनुक्तं निरूपयति करं चोद्वेष्टितमिति ।

जनितं[1] सव्यतः[2] कुर्यात् शकैटास्यमलातकम् ।
[3]भ्रमरं करिहस्तं तु गण्डं करनिकुट्टितम् ।
कटिच्छिन्ने च यत्रायं परावृत्तः प्रकीर्तितः ॥ ३०० ॥ (परावृत्तः) (१९)

अपविद्धाभिधात्[4] सूचिविद्धं कृत्वा ततः करम् ।
उद्वेष्ट्य[5]बद्धया चार्या[6] त्रिकभ्रमणमाचरेत् ॥ ३०१ ॥

ऊरूद्वृत्तमनेनैव कृत्वोरो[7]मण्डलं[8] ततः ।
कटिच्छिन्नं च कुर्वीत [9]यत्रायमपविद्धकः ॥ ३०२ ॥ (अपविद्धः) (२०)

कृत्वा मत्तल्लि [10]कुर्वीत गण्डसूच्यथ लीनकम् ।
अपविद्धं[11] द्रुतं पश्चात् तलसंस्फोटितं ततः ।
करिहस्तं कटिच्छिन्नं मत्तस्खलितसंज्ञके[12]॥ ३०३ ॥ (मत्तस्खलितः) (२१)

विक्षिप्तमञ्चितं गण्डसूचि[13] गङ्गावतारणम्[14] ।
क्रमात्कृत्वार्ध[15]सूच्याख्यं[16] दण्डपादञ्च वामतः ॥ ३०४ ॥

चतुरश्रमराभिख्ये[17] नूपुराक्षिप्तनामनी[18] ।
अर्धस्वस्तिकनामाथ नितम्बं करिहस्तकम् ॥ ३०५ ॥

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1. A.B. तः 2. B. सर्वतः 3. A.B. Unindicated gap; the rest of the definition of this Aṅgahāra, Parāvṛtta, lost, as also the first two lines of the definition of the following, the Apaviddha. 4. निभात् 5. ष्ट 6. सोर्द्ध 7. A. रे 8. B. लं 9. A.B. Gap again; last quarter of definition of Apaviddha lost. 10. A.B. start again here; this gap is through the haplography of कुर्वीत in this and the previous line. 11. A.B. द्ध 12. C. कं 13. A. चिं B. चितं C. ची 14. A.B. तरणम् 15. A.B.C. थ which is wrong. The Karaṇa to be used is Ardhasūci; see Abi. Bhā. I. p. 11. 16. B. ख्यां 17. A.B. ख्यैः 18. A.B. नि

उरोमण्डलकं यत्र कटिच्छिन्नं समाचरेत् ।
संभ्रान्तं कथयन्त्येत[1]मङ्गहारं विचक्षणाः[2] ॥ ३०६ ॥ (संभ्रान्तः) (२२)

वैचित्र्येण प्रकुर्वीत यत्र स्वस्तिकरेचितम् ।
उरोमण्डलकं पार्श्वनिकुट्टितकटीसमे ॥ ३०७ ॥

घूर्णितं भ्रमरं सिंहाकर्षं वृश्चिकरेचितम् ।
सन्नतं पृष्ठदिग्वक्षः[3]पूर्वकं[4] स्वस्तिकं त्रिधा ॥ ३०८ ॥

नागापसर्पितञ्चेति करणान्य[5]ङ्घ्रिहस्तयोः ।
रेचितस्वस्तिकावाभ्या[6]मञ्चितानि त्रयोदश ॥ ३०९ ॥

उत्क्षेपयन्त्यथाक्षिप्तमूरूद्वृत्ताद्रिनाकुतम् ।
ललाटतिलकं दण्डपक्षं तलविलासितम् ॥ ३१० ॥

विद्युद्भ्रान्तं गजक्रीडं निशुंभितनितम्बके ।
विष्णुक्रान्ताभिधानोरो[7]मण्डलाख्ये नितम्बकम्[8] ॥ ३११ ॥

करिहस्तं कटिच्छिन्नं यथाशोभं यथारुचि[9] ।
विदधीत यथाप्रज्ञं सोऽयमाक्षिप्त[10]रेचितः ॥ ३१२ ॥

रेचितौ स्वस्तिकौ पादावित्यत्र वदतो मुनेः ।
[11]उद्दिष्टं करणं यद्यद्[12] रेचितं स्वस्तिकांचितम् ॥ ३१३ ॥

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1. A.B. ह C. न्य 2. A.B. त् 3. B. श्लक्ष्णः 4. A.B. पूर्व 5. A.B. य
6 A.B. पाभ्या 7. C. त्रु 8. B. के 9. C. चिः 10. A. मुत्क्षिप्त
11. A.B. प्र C. वाद्दिष्ट. 12. C. जह्ने

पुनरुत्क्षेपणं चेति वदतोऽस्य मतानि तु ।
करणानि समुत्क्षेपसमायुक्तानि कान्यपि ॥ ३१४ ॥ (आक्षिप्तरेचितः)*

(२३)

[1]दण्डवृश्चिकवैशाखाक्षिप्तार्धस्वस्तिकादिकम् ।
षड्विधं रेचितं वक्षः[2]स्वस्तिकं गरुडप्लुतम् ॥ ३१५ ॥

सर्पितं [3]स्खलितोन्मत्ते [4]प्रसर्पितविवर्तिते[5] ।
विनिवृत्तविवृत्तार्ध[6]मत्तल्ल्यंसिता[7]न्यथ ॥ ३१६ ॥

लोलितं वृषभक्रीडं भुजङ्गाञ्चित[8]नूपुरे[9] ।
तलसङ्घट्टिताभिख्यं[10] मयूरललिताभिधम् ॥ ३१७ ॥

रेचितादिनिकुट्टाख्यं भुजङ्ग[11]त्रस्तरेचितम् ।
इत्येतानि सकृत्कृत्वा करणानि चतुर्ष्वपि ॥ ३१८ ॥

दिङ्मुखेषु यथाशोभं यथाबुद्धि यथारुचि[12] ।
मध्येमध्ये प्रयुञ्जानः शोभार्थं चक्रमण्डलम् ॥ ३१९ ॥

उरोमण्डलकं कुर्याद्§ यत्र[13] प्रथमदिङ्मुखे[14] ।
कटिच्छिन्नाभिधाने च सोऽयं रेचित उच्यते ॥ ३२० ॥

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1. B. दण्डवत् 2. B. चक्ष 3. A. खलितो B. खनितो 4. A.B. प 5. A.B. निवर्तिते C. विवर्त्तितम् 6. B. विवत्तीर्थ 7. B. व्यंहिता C. विशिता 8. B. ङ्गयत 9. C. रं. 10. A.B.C. ख्या 11. A.B. म 12. C. चिः 13. A.B. has मन्दी in addition, but probably parts of the next word प्रथमदिङ्मुखे strayed. 14. A. पृथङ्-मुख: B. प्रथङ्मुखः C. प्रथमदिङ्मुखम्

* This is a very long and confusing Aṅgahāra; Abhinavagupta is followed by Śārṅgadeva and Jāya but not strictly by either.

§ See Abhi. Bhā. I. p. 159, last 5 lines and p. 160, first 4 lines.

कुतोऽयं[1] मुनिनानुक्तप्रपञ्च इति चेच्छृणु ।
'रेचितं करणं कुर्याद्'[2] इति यन्मुनिरब्रवीत् ॥ ३२१ ॥

क्वचिद्रेचितसंज्ञं तत् करणं न हि दृश्यते ।
अतस्तत्करणं वाच्यं[3] यद्यद्[4]'रेचित'[5]हस्तवत्* ॥ ३२२ ॥

यदत्राक्षिप्तवैशाख[6]पूर्वके रेचिते[7] पुनः ।
आह कीर्तिधराचार्यस्तद्भवेन्नातिपेशलम् ॥ ३२३ ॥

करणैः पञ्चविंशत्या रचितो[8] रेचिताभिधः[9] ।
विचित्रभेद[10]संकीर्णो‡ यतोऽन्यत्र विशेष्यते§ ॥ ३२४ ॥ (रेचितः) (२४)

निकुट्टार्धनिकुट्टाख्ये पश्चादङ्गद्वयेन तु[11] ।
भुजङ्गत्रासिताभिख्य[12]भुजङ्गत्रस्तरेचिते[13] ॥ ३२५ ॥

तत आक्षिप्तकं[14] कुर्यादुरोमण्डलसंज्ञकम् ।
कटिच्छिन्न[15]मिह त्वङ्गपर्यायेण लताकरौ ।
यस्मिन्नेष समाख्यातो विष्कंभापसृताभिधः ॥ ३२६ ॥ (विष्कम्भापसृतः) (२५)

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1. A. यन् 2. A.B. कुर्याम् C. कार्यम्. Kuryām is wrong; Bharata's text has both readings कुर्यात् and कार्यम् (IV. 237, GOS. I.) 3. A.B. वाह्यं C. वायुं 4. C. जंयद् 5. A.B. रचित 6. A.B खा 7. A. तः C. रेचिके. 8. A.B. रपितः C. रेचितः 9. C. समुदाहृतः 10. B. दं 11. A. तं 12. A.B.C. ख्या 13. C. तं 14. B. प्त 15. C. न्ना

* See Ahi. Bhā. I. p. 158, last 2 lines and p. 159, first line.

‡ See Abhi. Bhā. I. p. 159 line 3 for the exact expression. 'यतोऽन्यत्र विशेष्यते' refers to Abhinavagupta's observation and quotation here from a Śiva-hymn to substantiate his interpretation of the simple Recita in Bharata as the Karaṇas involving Recita and the whole Aṅgahāra as comprising numerous variegated Karaṇas: अत एवायं विचित्रभेदसंकीर्णोऽङ्गहारः । तथा चान्यत्र श्रूयते—पञ्चविंशति-विचित्र........प्रक्रमेण विविधं व्यरीरचत् । रेचिताङ्गहरणं महेश्वरो योगमार्गमिव सप्तभिः स्वरैः ॥

§. See Abhi. Bha. I. p. 147.

विधाय स्वस्तिकं[1] यत्र व्यंसितं[2] द्विः[3] समाचरेत्[4] ।
अनन्तरमलाताख्यमूर्ध्वजानु निकुञ्चितम्[5] ॥ ३२७ ॥

अथार्धसूचि विक्षिप्तमुद्वृत्ताक्षिप्तके ततः ।
करिहस्तं कटिच्छिन्नमलातोऽसौ निगद्यते ॥ ३२८ ॥ (अलातः) (२६)

नूपुराख्यमथाङ्गाभ्यां भुजङ्गाञ्चितकं ततः[6] ।
गृध्रावलीनकं पश्चाद् विक्षिप्तोद्वृत्तयोर्द्वयम्[7] ॥ ३२९ ॥

[8]एकेनाङ्गेन कृत्वैतत् परेणापि समाचरेत् ।
[9]सूचि नाम नितम्बाख्यं लतावृश्चिकसंज्ञितम् ।
कटिच्छिन्नाभिधानं च यत्रो[10]द्वृत्तस्स इष्यते ॥ ३३० ॥ (उद्वृत्तः) (२७)

[11]नूपुराख्यविवृत्ताख्ये[12] निकुट्टार्धनिकुट्टके ।
रेचकादि[13]निकुट्टाख्यं पार्श्वपूर्वनिकुट्टकम् ॥ ३३१ ॥

अर्धरेचितकाभिख्यं पश्चाद्वृश्चिककुट्टितम् ।
अतः परमुरःपूर्वं मण्डलं करिहस्तकम् ।
कटिच्छिन्नं च[14] यत्र[15] स्यादयमर्धनिकुट्टकम् ॥३३२॥(अर्धनिकुट्टकम्)(२८)

कृत्वा निकुट्टकं यस्मिन् उरोमण्डलमाचरेत् ।
[16]नितम्ब[17]करिहस्ताख्य[18]कटिच्छिन्नानि च क्रमात् ।
तमुद्धट्टित[19]नामानमङ्गहारं प्रचक्षते ॥ ३३३ ॥ (उद्धट्टितः) (२९)

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1. C. रेचितं which is wrong. 2 A.B. त C. विशितं 3. A.B. वा 4. A. repeats six lines here. 5. C. ते taking this as a compound word with the previous. 6. A. ञ्चिकन्तुतः B. ञ्चितकन्चुकः 7. A. दयम् B. द्वयम् 8. A.B. एतेन 9. A. सूची नाम B. सूचीनां 10. B. यत्रयो 11. A.B. तारापुराख्य 12. A. वृत्तार्ध B. वृत्तार्धं C. विवृत्तानाम् 13. A.B. दी 14. B. च missing. 15. B. त्रा 16. A.B. Gap but only one letter actually missing. 17. A.B. तंय 18. A.B. ख्यं· 19. B. टित

लतावृश्चिकमाधाय[1] विदधीत निकुञ्चितम् ।
मत्तल्यथ[2] नितम्बाख्यं[3] करिहस्तमतः परम् ॥ ३३४ ॥

कटिच्छिन्नं च यत्रायं वृश्चिकापसृतः स्मृतः ।
नितम्बमप[4]हायात्र वदन्ति भ्रमरं परे[5] ॥ ३३५ ॥ (वृश्चिकापसृतः) (३०)

यत्र[6] कुर्वीत[7] वैशाखरेचिताभिख्य[8]वृश्चिके[9] ।
-चादर्ध (-द्धर्वैः?) निकुट्टाख्यकर्म पर्यायशः स्मृतम्[10]।
कटिच्छिन्नं लताहस्तयुतं स्वस्तिकरेचिते[11] ॥ ३३६ ॥(स्वस्तिकरेचितम्)(३१)

कृत्वा यत्र नितम्बाख्यं ततः स्वस्तिकरेचितम् ।
विक्षिप्ताक्षिप्तकाभिख्यं लतावृश्चिकसंज्ञकम् ॥ ३३७ ॥

उन्मत्तकरिहस्ताख्ये भुजङ्गत्रासिताभिधम् ।
आक्षिप्तकं नितम्बं चेत्येतानि परिवृत्त्य च ॥ ३३८ ॥

भ्रमरेण च कुर्वीत पराङ्मुखतया स्थितः ।
तथा पार्श्वमुखः कुर्यात् पार्श्वान्तरमुखस्तथा ॥ ३३९ ॥

करिहस्तकटिच्छिन्ने ततः प्रथमदिङ्मुखः ।
अङ्गहारा मयाख्याताः परिवृत्तकरेचिते ॥ ३४० ॥ (परिवृत्तकरेचितम्)(३२)

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1. A.B. धाया 2. A.B. ल्ली 3. A. निकतस्वाख्यं B. निगमस्वाख्यं 4. A.B. म्ववि 5. A.B. रम् 6 A B. तत्र भ्रमरं; hypermetric, wrong and probably has something to do with the previous line. C. तत्र extra; hypermetric and needless. According to Bharata and Abhinavagupta, Vaiśākharecita and Vṛścika have to be done twice; this 'twice' in our text has to be understood from the words पर्यायशः स्मृतम् at the end of next line. 7. A.B.C. प्रकुर्वीत 8. B. हि—In A.B. after भि and हि there is an unindicated gap and the line runs into the end of the definition युतं स्वस्तिकरेचिते। 9. C. वंचके 10. C. तः 11. C. तम्.

क्रमत्र्युक्त[1]मतो योगात्[2] करणैरितरेतरम् ।
एतेषामङ्गहाराणामस्तु नूनमनन्तता[3]* ॥ ३४१ ॥

तथापि जनितानेतान् करणैर्मित्रसन्धिभिः ।
पश्यन्[4] दृष्टफलाधिक्यमूचे परिमितान्मुनिः ॥ ३४२ ॥

विष्कम्भापसृतोन्मत्तस्खलिताह्वो[5]ऽपसर्पितः[6] ।
मदाद्विलसिताह्वश्च[7] सप्तभिः करणैर्मताः ॥ ३४३ ॥

[8]सूचीविद्धाख्यविष्कम्भपरिच्छिन्नापराजिताः ।
उद्वृत्तसहिताश्चैते नवभिः परिकीर्तिताः ॥ ३४४ ॥

करणैस्तु चतुस्सङ्ख्यैर्भवेत्स्वस्तिकरेचितः ।
विद्युद्भ्रान्त[9]परावृत्त[10]वृश्चिकापसृताभिधाः ।
षट्संख्यैः, पञ्चविंशत्या भवेदाक्षिप्तरेचितः ॥ ३४५ ॥

वैशाखरेचितालातपरिवृत्तकरेचिताः ।
[11]अर्धपूर्वनिकुट्टश्च[12] स्युरे[13]कादशभिः पुनः[14] ॥ ३४६ ॥

उद्घट्टितापविद्धाख्यौ[15] पञ्चभिः परिकीर्तितौ ।
स्थिरहस्ताख्यपर्यस्तमत्ताक्रीडाभिधास्त्रयः[16] ॥ ३४७ ॥

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1. B. युक्त C. क्रमात्यत्क 2. A.B. योगा 3. A.B.C. न्तत: 4. A. श्यं B. श्य 5. A.B. हो C. खो which is for ख्यो 6. B. र्पत: 7. A. ञ्चेश्चति B. ताह्वेश्च C. तश्चेति 8. C. Line missing. 9. A. न्ता 10. A. त्त: 11. A.B. अर्थमूर्वि 12. A.B. ट्टे च 13. A.B. सुगै 14. C. स्फुटं 15. A.B. ख्यै 16. A.B. धस्त्रिय:

* For this correct reading see Abhi. Bhā. I. p. 91, lines p. 1-4. 'मित्रसन्धिभिः' in next line obviously means 'such Karaṇas as fit in mutually in a natural manner'; for this meaning again, see Abhi. Bhā. *ibid.* line 2 where त्रुटिताङ्गतया should read अत्रुटि°.

भवन्ति दशभिस्त्वष्टाविंशत्या रेचितः स्मृतः ।
संभ्रान्तः पञ्चदशभिः शेषास्त्वष्टाभिरीरिताः ॥ ३४८ ॥

करणद्वितयावृत्त्या[1] षड्भिः स्वस्तिकरेचितः ।
द्वयोरावृत्तितः सप्तविंशत्याक्षिप्तरेचितः ॥ ३४९ ॥

मत्ताक्रीडे[2]ऽधिकं चैकं[3] भ्रमराभ्यासतो मतम् ।
[4]व्यंसितार्धद्वयाभ्यासान्नवभिश्चा[5]पसर्पितः[6] ॥ ३५० ॥

द्वयोरभ्यासतः पार्श्वस्वस्तिको दशभिः[7] स्मृतः ।
त्रयोदशभिरुद्वृत्ते[8] द्वयावृत्त्याधिकं द्वयम् ॥ ३५१ ॥

द्वितयाभ्यासतोऽष्टाभिः विद्युद्भ्रान्ताभिधो भवेत् ।
व्यंसितावृत्तकं[9] त्वेकमधिकं स्यादलातके ॥ ३५२ ॥

द्विगुणैर्द्विगुणैस्तज्ज्ञैरारभ्य करणाष्टकात् ।
चतुरश्रप्रमाणाः स्युरङ्गहाराः प्रकीर्तिताः ॥ ३५३ ॥

[10]षट्कादारभ्य कथिताः त्र्यश्रमानाः तथाविधैः[11] ।
न्यूनत्वं दृश्यते यत्र[12] प्रोक्त[13]संख्यासु[14] कुत्रचित् ॥ ३५४ ॥

कुर्वीत पूरणं[15]-स्या(तस्य) क्रियाभ्यासेन[16] कुत्रचित् ।
आधिक्यं दृश्यते यत्र प्रोक्तसंख्यातिलङ्घनात् ।
तत्र[17] तालकलायत्या[18] सन्धानात् समतां नयेत्* ॥ ३५५ ॥

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1. B. Big gap extending over several lines. 2. A. ढो 3. C. त्वेकं 4. C. विंशिता 5. C. न्नत्रायंचा 6. C. र्प्यते 7. A. ह 8. A.–द्वृत्ते 9. A. कः C. Corrupt. 10. C. स्वकाद् 11. C. भिधैः 12. Haplography in C. Gap up to प्रोक्तं two lines below. 13. प्रोक्तं 14. संस्थासु 15. ण 16. सोन 17. A. तत 18. A. कलायत्यो C. लयायत्या

* *Cf.* Abhi. Bhā. I. p. 164, lines 11, 14.

अनन्तताङ्गहाराणां करणानां विकल्पनात्[1] ।
कथं द्वात्रिंशदुद्दिष्टा इति चेच्छृणु कथ्यते ॥ ३५६ ॥

अङ्गानि पूर्वरंगस्य द्विधा भिन्नानि षोडश ।
तेषु प्रत्येकमेकस्य प्रयोगात्केचिदूचिरे[2] ॥ ३५७ ॥

अन्ये चतसृणां तत्र नर्तकीनां प्रवेशतः ।
पिण्डीरेचकसंभूतं न्यासापन्या[3]सकैः सह ।
प्रतिप्रयोगमष्ट स्युरिति द्वात्रिंशकं[4] जगुः* ॥ ३५८ ॥

विंशतिर्गीतकाङ्गानि[5] चतुर्भिरधिकानि च ।
आसारितानि चत्वारि वर्धमानकहेतवः(?)[6] ॥ ३५९ ॥

वस्तु त्रिविधमेकैव पाणिकेति परे विदुः ।
ब्रह्मणो गीतिवैचित्र्याद्[7] द्वात्रिंशच्चेति केचन§ ॥ ३६० ॥

वयं तु शिवयोरिष्टाः† दृष्टादृष्टफलप्रदाः ।
महेश्वरेण गदि ता[8] इयन्त इति[9] चक्ष्महे[10] ‡ ॥ ३६१ ॥

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1. A. विकल्पनम् C. च कल्पनात्. 2. C. प्रयोगेनैक ऊचिरे. After this a needless gap for a few letters. 3. C. Gap; rest of the line missing. 4. C. तं 5. A. गीतगाभानि C. गीतकागानि 6. A. वद्धमान् वृत्तहेतवः. C. this bit is twice written as वर्धमानैक-हेतवः and वर्धमानकहत 7. C. त्र्यं 8. A. गणता 9. A. इयन्नातति 10. C. वक्ष्यते.

* *Cf.* Abhi. Bhā. I. p. 164, last five lines.

§ *Cf.* Abhi. Bhā. I. p. 165 first four lines; text there not free from difficulty.

† A reads शिवयारिष्टा, C. शिवश्वोद्दिष्टा । शिवयोरिष्टाः = 'dear to Śiva and Pārvatī' is suggested as a likely restoration.

‡ *Cf.* Abhi. Bhā. I. p. 91 and p. 165, lines 4, 5.

मत्त[1]स्खलितसंभ्रान्त[2]भ्रमरालीढशोभितम्[3] ।
व्यधाल्लक्ष्माङ्गहाराणामिदमुद्यानसन्निभम्° ॥ ३६२ ॥

पादहस्तकटीग्रीवारेचकांश्चतुरो ब्रुवे[4] ।
उभयोरथवैकस्य[5] पादस्य धरणीतले ॥ ३६३ ॥

अश्रान्तं गमनं पार्ष्णेरङ्गुष्ठाग्रस्य चान्वितम्[6] ।
[7]नमनोन्नमनैरन्तर्बहिश्चरणरेचकः ॥ ३६४ ॥

[8]त्वरितं हंस[9]पक्षस्य भ्रमणं हस्तरेचकः ।
[10]हस्तस्य केचिद् साचन्ते[11] विरल[12]प्रसृताङ्गुलेः[13] ॥ ३६५ ॥

कट्याः[14] समन्ततो भ्रान्तिः[15] कथ्यते कटिरेचितः ।
[16]शिरोविनमनाद् भ्रान्तिः ग्रीवायाः कण्ठरेचकः ॥ ३६६ ॥

पाठान्तरविधेस्त्वेनं[17] लक्षणं पठ्यते[18] यथा ।
* "रेचिताख्यः पृथग्भावे वलने चाभिधीयते ॥ ३६७ ॥

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1. C. मंत्र 2. A. न्ता 3. C. ते 4. A. श्रवे 5. C. स्या 6. C. ता. Gap in B. up to this. 7. B. मेनो 8. C. वसितं 9. A.B. हास 10. C. Half of the third line below has strayed here. 11. A.B. word missing. 12. C. लः 13. C. लैः 14. C. ट्या 15. A.B. ति 16. C. श 17. A. विधैस्त्वेवं B. विधेस्त्वेव C. विधेरेव 18. B. पाठ्यते

○ There is Śleṣa here between Aṅgahāras and a garden.

* These 10 lines form a quotation from Bharata's N.Ś IV. 252-6, GOS. I. pp. 165-6. There are some variants in the text as quoted by Jāya. *Abhinavagupta does not comment on these lines; they are found only in some recensions, a fact noted by Jāya too.*

उद्वाहनात्[1] पृथग्भावाच्चलनाच्चापि रेचकः ।
पार्श्वात्पार्श्वानु[2]गमनं[3] स्खलितैःस्खलितैर्गतैः ॥ ३६८ ॥

विविधैश्चैव पादस्य पादरेचक उच्यते ।
त्रिकस्योद्वर्तनं चैव कटीचलनमेव च ॥ ३६९ ॥

तथापसर्पणं चैव कटिरेचक उच्यते ।
[4]उद्वर्तनं परिक्षेपो विक्षेपः परिवर्तनम् ॥ ३७० ॥

विसर्पणञ्च हस्तस्य हस्तरेचक उच्यते ।
उद्वाहनं सन्नमनं[5] पार्श्वात्पार्श्वे[6] च सङ्गतिः ।
भ्रमणं चेति विज्ञेयो ग्रीवाया[7] रेचको बुधैः" ॥ ३७१ ॥

§" ततो ये तण्डुना प्रोक्तास्त्वंगहारा महात्मना ।
[8]तान् वः करणसंयुक्तान् व्याख्यास्यामि सरेचकान् " ॥ ३७२ ॥

इति व्याहरतो नूनमेवमन्ये मुनेः[9] मतम्(ताः ?) ।
करणैरङ्गहारैश्च सहिता एव रेचकाः ॥ ३७३ ॥

पुत्रेण च मुनेरेतत् प्रोक्तं तुंबुरुणा* यथा ।
"अङ्गहारादिमध्यान्तकरणै रेचकान् विदुः"[10] ॥ ३७४ ॥

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1. A.B. उद्वाहतान् 2. A.B. पार्श्वपार्श्वन्तु 3. C. ने 4. A.B. त 5. B. सरेमनं 6. A. पार्श्वापार्श्वे B. पार्श्वपार्श्वे C. पार्श्वे पार्श्व 7. A. गिवायो 8. B. तानः 9. C. मुहुः 10. A. वकाञ्चिदः

§ This is Bharata's N.Ś. IV. 18-19 (GOS. I. p. 90). The beginning of line 2 has a variant here as quoted by Jāya.

* This quotation is reproduced form Abhi. Bhā. (GOS.) I. p. 165. The reading in the GOS. edn.—अङ्गहाराभिधानाद्य makes no sense. Jāya's quotation preserves the correct reading which means 'the Karaṇas that occur at the beginning, the middle and finale of an Aṅgahāra.'

‡ "पादरेचक एकः स्यात्" इत्यादौ[1] संख्ययोक्तया ।
अपि केवल[2]वैशाखप्रभृतिस्थानक[3]स्थितैः ॥ ३७५ ॥

प्रयुक्ताः[4] पुण्यसंपत्तिहेतवो§ रेचका इमे ।
नियमेन भवन्तीति नूनं मुनिरसूचयत् ॥ ३७६ ॥

"रेचकैरङ्ग[5]हारैश्च नृत्यन्तं वीक्ष्य शङ्करम्† ।"
इत्यपि ब्रुवता स्पष्टं तदेव मुनिना कृतम् ॥ ३७७ ॥

इति राजाधिराज[6]-गणपतिदेव-गजसाधनिक-जायसेनापति-
विरचितायां नृत्तरत्नावल्यां
करणाङ्गहारविवेचनं नाम
चतुर्थोऽध्यायः[7] ॥

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1. A.B. विद्यादौ 2. A.B. अंविके वल 3. A.B.C. कं 4. A.B. क्तं
5. C. Corrupt. 6. C. श्रीमहाराजाधिराज 7. B. adds समाप्तः

‡ Quotation from Bharata, N.Ś. IV. 251 (GOS. I. p. 165).

§ From this, we may correct पृथग्दृष्टार्थता° in Abhi. Bhā. I. p. 165, line 7 from below, into पृथगदृष्टार्थता°

† Quotation from Bharata IV. 257.

[अथ पञ्चमोऽध्यायः]

वन्दे श्रीकण्ठमन्दारं यत्र गौरीस्तनोद्गमः ।
धत्ते विश्वफलव्यक्त्यै[1] प्रथम[2]स्तबकश्रियम् ॥ १ ॥

भाषावेषविभूषणैरनुगुणैस्तै[3]स्तैर्मनोहारिभि-
र्नानादेश[4]रुचीन् विदग्ध[5]पुरुषानावर्जयन्ती गुणैः ।
भूपालैरुपलालिता बहुकलैः प्रौढेव वाराङ्गना
[6]देशी संप्रति दन्तिसैन्यपतिना[7] सान्द्रादरं वर्ण्यते ॥ २ ॥

भवन्ति धरणीपालाः प्रायेणाभिनय(व*)प्रियाः ।
अतस्तत्प्रीतयेऽद्यापि यद्यदुत्पाद्यते नवम् ॥ ३ ॥

नृत्तं ततः[8] स्मृतं देशी तत्तद्देशानुसारतः[9] ।
भूतं शास्त्र[10]मुखात् ज्ञेयं भविष्यन्नावगम्यते ॥ ४ ॥

भवन्निरूपणीयं[11] स्यान्नृत्तं[12] देशीति संज्ञितम्[13] ।
इदानीं भारते वर्षे काले वैवस्वतान्तरे[14] ॥ ५ ॥

कलौ याते तु वर्षेषु भूतबाणाग्निसागरैः (४३५५) ।
मितेष्वानन्दसंज्ञेऽब्दे[15] जगदानन्ददायिनि[16] ॥ ६ ॥

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1. A.B. कौ C. कै 2. C. मं 3. A.B. गुणस्तै 4. A.B. व 5. A.B. निदग्ध 6. A. म्मदशिसंप्रति B. ममदर्शितप्रति 7. A.B. नह 8. C. तल 9. C. देशजनेच्छया 10. A. स्त्रि 11. A. णिय B. णीय 12. A. स्यान्नृत्त B. स्यानृत्तं 13. A.B. ज्ञकम् 14. C. तेन्तरे 15. A.B. ज्ञब्दे 16. C. नी

* The context and meaning require 'अभिनव'. What is meant is 'As Kings always like new things, whatever is new and is from different parts of the country, i.e., Desi forms of dance, are now dealt with.'

[1]शश्वत्कुवलयोल्लासि[2]यशःप्रालेय[3]रोचिषि ।
प्रतापतपनप्रौढि[4]तापितारातिमानसे[5] ॥ ७ ॥

शत्रुप्राणानि[6]ला[7]हार[8]क्षीव[9]कोक्षे[10]यकोरगे ।
विश्राणनपयःपूरविधूत[11]कलिकल्मषे ॥ ८ ॥

त्याग[12]धिक्कृतराधेयकामधेनु[13]सुरद्रुमे ।
रूपलावण्यसौभाग्य[14]सव्रीडमकरध्वजे ॥ ९ ॥

तौर्यत्रितयविज्ञानरह[15]स्तत्त्वविशारदे ।
मार्गदेशी[16]विभागस्य विवेचनविचक्षणे ॥ १० ॥

महाराजाधिराजेऽस्मिन् गणपत्यवनीश्वरे ।
समुद्रमेखलामेनां[17] बाहुना रक्षति क्ष्माम् ॥ ११ ॥

या देशी वर्तते[18] लोके सास्माभिः कथ्यते स्फुटम् ।
निरूप्यतेऽधुना देश्यां स्थानकानि यथाक्रमम् ॥ १२ ॥

समपादं परावृत्तं स्वस्तिकं वृषभासनम् ।
ब्राह्मवैष्णवशैवानि गारुडं संहताभिधम्[19] ॥ १३ ॥

[20]पृष्ठोत्तानतलं वर्धमानं कूर्मासनाह्वयम् ।
एकपार्श्वगतं नन्द्यावर्ताह्व[21]चतुरश्रके ॥ १४ ॥

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1. C. सस्व 2. C. लेशै 3. B. पालय C. प्रालय 4. C. ढे 5. A.B. तापितोराति C. शोषितारातिं 6. B. ण 7. C. रा 8. A. रा 9. C. य 10. A.B. क्षी 11. C. निद्वैत 12. A.B. गा 13. A.B. नुर 14. B. यं 15. A.B. मह 16. A. शि 17. C. नामे? 18. A.B. तो 19. A.B. भिधम् missing. 20. A.B. Gap; 27 lines lost. 21. Indistinct.

पार्ष्णिपार्श्वगताभिख्यमेकजानुगताह्वयम् ।
पार्श्वविद्धैकपादाख्ये नागबन्धाभिधं ततः ॥ १५ ॥

समेन विषमेनाथ खण्डेनोपपदेन च ।
युक्तं सूचिलयेणेति विंशतिस्त्रिभिरुत्तरा ॥ १६ ॥

स्वभावावस्थितो देहो वितस्तिमितमन्तरम् ।
अङ्घ्र्योस्सरलयोर्यत्र समपादं तदुच्यते ॥ १७ ॥ (समपादम्) (१)

बाह्याभ्यन्तरपार्श्वाभ्यां युक्तयोस्तिर्यग—[1] ।
पादयोर्यत्र पार्ष्णिभ्यां कनिष्ठाङ्गुष्ठकौ युतौ ।
गजस्याधनिकैनैतत् परावृत्तं प्रकीर्तितम् ॥ १८ ॥ (परावृत्तम्) (२)

पादौ पादाङ्गदस्थाने स्वस्तिकौ जातु[2]* कुञ्चितौ ।
मिथः कनिष्ठयोः श्लिष्टौ यत्र तत्स्वस्तिकं भवेत् ॥ १९ ॥ (स्वस्तिकम्)(३)

[3]जानुनी यदि संश्लिष्टविश्लिष्टे[4] ता (स्तो ?) महीतले ।
विश्लिष्टो (सुश्लिष्ट ?) सौष्ठवं........[5]स्याद्वृषभासनम् ॥ २० ॥
(वृषभासनम्)[6] (४)

[7]स्थितस्यैकस्य पादस्य सम - [8]जानुकोऽपरः ।
पृष्ठतः कुञ्चितो[9]त्क्षितो यत्र तद् ब्राह्ममुच्यते ॥ २१ ॥ (ब्राह्मम्) (५)

समस्थितस्य पादस्य पुरतः[10] कुञ्चितो मनाक् ।
तिर्यक् प्रसारितोऽन्यश्चेद् बुधास्तद्वैष्णवं विदुः ॥ २२ ॥ (वैष्णवम्) (६)

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1. तिर्यगास्थये। Is it तिर्यगस्तयोः? 2. यातु 3. वा 4. श्लेष्टं 5. Somethingl ike तालघन; however, for the definition proper no essential word is wanting. 6. वृषपार्श्वसमम् 7. स्थितास्थितस्य. This planted foot should have been specified as the left, Vāma. 8. समनौ; the restoration समान would be somewhat against metre. 9. कुक्षितो 10. पग्त:

* *Cf*. Someśvara, Mānasollāsa, ईषदुच्चतलम्।

[1]समस्थितस्य पादस्य जानूत्सङ्गसमोऽपरः ।
[2]कुञ्चितो गमने तिष्ठेद् यत्र तच्छैवमुच्यते ॥ २३ ॥ (शैवम्) (७)

तलेनावस्थितो भूमौ[3] कुञ्चितश्चरणः पुरः ।
जानुना पृष्ठतोऽन्यस्तु यत्र तद्गारुडं[4] विदुः ॥ २४ ॥ (गारुडम्)[5] (८)

समपादे यदा त्वंघ्रयोः गुल्फाङ्गुष्ठौ मिथोऽन्वितौ ।
संहताख्यं तदा प्रोक्तं पुष्पाञ्जलिविमोचने ॥ २५ ॥ (संहतम्) (९)

समः स्यादग्रतः पादो यदान्यः पृष्ठतः क्षितौ ।
[6]स्पृष्टश्चेदङ्गुलीपृष्ठः[7] पृष्ठोत्तानतलं तदा ॥ २६ ॥* (पृष्ठोत्तानतलम्)(१०)

पार्ष्णिना संगतः पार्ष्णिः पादौ तिर्यङ्मुखौ यदा ।
विधीयते तदा वर्धमानाख्यं परिकीर्तितम् ॥ २७ ॥ (वर्धमानम्) (११)

जान्वभ्यन्तरगुल्फाभ्यां पृष्ठतोऽङ्घ्रिः स्पृशेन्महीम्[8] ।
अन्यः कुञ्चित[9]जानुश्चेत्पुरः[10] कूर्मासनं तदा ॥ २८ ॥ (कूर्मासनम्) (१२)

अभ्यर्णे समपादस्य पुरः (परः ?) तिर्यङ् मनाक् पुनः (पुरः ?)‡ ।
स पार्श्वाभिमुखश्च स्यादेकपार्श्वगतं तदा ॥ २९ ॥ (एकपार्श्वगतम्) (१३)

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1. Before this, pāda 1 of next verse is found in addition.
2. Before this, pāda 3 of next verse is found in addition.
3. भौमौ. 4, 5. गारुलम्. 6. पृष्ठोश्चेद् 7. ष्ठाः 8. B. स्पृशोन्महिः
9. C. पाद 10. B पुनः

* The gap in A.B. extends up to this.

‡ A word for 'the other foot' is necessary, as also a word for 'in front'; there is one 'पुरः' as also one 'पुनः'; the latter which is needless may be a corruption of पुरः and the former of परः.

वर्धमानस्य पार्ष्णी[1] चेद् विश्लिष्टौ[2] षड्भिरङ्गुलैः ।
वितस्त्या[3] वा समाख्यातं नन्द्यावर्तमिदं तदा ॥ ३० ॥ (नन्द्यावर्तम्)(१४)

[4]अस्यैव यदि पार्ष्णी[5] स्यादष्टादशभिरङ्गुलैः ।
अन्तरालमितं[6] तज्ज्ञैः चतुरश्रं तथा स्मृतम् ॥ ३१ ॥ (चतुरश्रम्) (१५)

अन्तः पार्श्वे[7] समस्याङ्घ्रेः[8] मध्येऽन्यः पार्ष्णिना स्पृशेत् ।
स्वपार्श्वाभिमुखः[9] तिष्ठेत् पार्ष्णिपार्श्व[10]गताभिधम्[11] ॥ ३२ ॥
(पार्ष्णिपार्श्वगतम्) (१६)

[12]यत्र पार्श्वमुखस्यैव पार्ष्णिनाङ्घ्रिर्वियोजितः[13]।
चतुरङ्गुलमानेन किञ्चित्कुञ्चितजानुकः ।
एकजानुनतं तत्स्यादिति देशीविदो विदुः ॥ ३३ ॥ (एकजानुनतम्) (१७)

किञ्चित्पार्श्वमुखस्याङ्घ्रेः पार्ष्णिमन्यस्य योजयेत् ।
अङ्गुष्ठेन यदा[14] प्रोक्तं पार्ष्णिविद्धा[15]भिधं तदा ॥ ३४ ॥ (पार्ष्णिविद्धम्)
(१८)

समस्थितस्य पादस्य जानुनो बाह्यपार्श्वतः ।
अन्यस्तु बाह्यपार्श्वेन संलग्नो जानुकुञ्चितः ।
स्थानके यत्र तत्तज्ज्ञैरेकपादमुदीरितम् ॥ ३५ ॥ (एकपादम्) (१९)

असिते[16] द्विगुणस्याङ्घ्रेः वामस्योरोर्निवेशयेत्[17] ।
पृष्ठे परस्य चेज्जङ्घां[18] नाग[19]बन्धः स्मृतः तदा ॥ ३६ ॥ (नागबन्धः)
(२०)

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1. A.B. पार्ष्णिः 2. B. ष्टे 3. A. B. वितस्या 4. A.B. आ 5. A.B. पक्ष्मा 6. A.B. दं 7. C. र्श्वे 8. B. ङ्घ्र 9. A.B. खं 10 A.B. पार्ष्णि 11. A.B. चेत् 12. C. Two lines of this definition lost. 13. A. विधोजितः B. विधोच्चितः 14. B. दया C. तदा 15. B. बद्धा 16. A.B. तो C. आशीर्षे 17. A.B. निवेशते 18. B. ज्जानु 19. A. जानु

पार्ष्णिजङ्घोरुभिः पादौ[1] नीरन्ध्रं श्लिष्ट[2]कुट्टिमौ[3] ।
तिर्यक्प्रसारितौ[4] यत्र समसूचि तदुच्यते ॥ ३७ ॥ (समसूचि) (२१)

समसूचिवदेकाङ्घ्रिरग्रतः स्यात्प्रसारितः ।
अपरः पृष्ठतो जानुगुल्फाभ्यां [5]स्पृष्टकुट्टिमः ।
स्वेनाभ्यन्तरपार्श्वेन यस्मिन् विषमसूचि तत्[6] ॥ ३८ ॥ (विषमसूचि) (२२)

[7]समसूचिनि चेदेकः[8] चरणो द्विगुणीकृतः[9] ।
उन्मुखीभूतजानुः स्यात् खण्डसूचि स्मृतं तदा ॥ ३९ ॥ (खण्डसूचि) (२३)

॥ इति देशीस्थानकलक्षणम् ॥

संप्रत्युत्प्लुति[10]पूर्वाणि करणानि प्रचक्ष्महे[11] ।
अञ्चितं कर्तरीपूर्वमञ्चितं भैरवाञ्चितम् ॥ ४० ॥

एकपादाञ्चितं[12] क्षेत्राञ्चितं[13] स्कन्धान्त[14]पूर्वकम् ।
अञ्चितं लोहडी[15]पूर्वमञ्चितं दण्डपूर्वकम्[16] ॥ ४१ ॥

[17]प्रणामाञ्चितकं लङ्कादाहाञ्चितसमाह्वयम् ।
[18]भ्रान्तपादाञ्चिताङ्गुष्ठबन्ध[19]पूर्वाञ्चिताभिधे ॥ ४२ ॥

बलिबन्धा[20]ञ्चिताभिख्यमलगाञ्चितपूर्वकम् ।
समकर्तरिपूर्वं चाञ्चितमेवं चतुर्दश ॥ ४३ ॥

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1. A.B. दे 2. B. श्लिष्ट 3. A.B. मे. 4. A.B. तो 5. B. पृष्ठ 6. B.C. तम् 7. B. समसूचौ 8. A.C. वेदेकः B. वदेक 9. A.B. ता 10. B. त 11. C. प्रवक्ष्यते. 12. A.B. त. 13. A.B. क्षेत्रं चितं 14. A.B. स्कन्धान्तु C. स्कन्धात 15. A. णी B. श्री C. री 16. C. After this the previous line is repeated in place of next two lines. 17. C. Line missing. 18. C. Line missing. 19. A. बद्ध B. गन्ध 20. A.B.C. द्धा

अलगः स्यात्ततः कूर्मालगमूर्ध्वा[1]लगाभिधम् ।
अन्तराला[2]मित्येतच्चतुर्धा परिकीर्तितम् ॥ ४४ ॥

लोहडी[3] प्रथमा तस्याः कर्तरी समकर्तरी ।
बाहु[4]बन्धा विचिला स्याद्[5] एकपादा चतुर्मुखी ॥ ४५ ॥

लोहड्यः[6] षड्विनिष्क्रान्ता मिलितास्सप्त कीर्तिताः ।
[7]स्याद्दर्पसरणं तस्मादुत्पन्नं[8] जल[9]पूर्वकम् ।
शयनं नागबन्धश्च त्रीणि[10] प्रोक्तानि पण्डितैः ॥ ४६ ॥

कपालस्पर्शनं तस्माज्जातं[11] व्यंकोलसंज्ञकम्[12] ।
सूच्यन्तं मत्स्यकरण[13]माहु[14]रेतच्चतुष्टयम् ॥ ४७ ॥

क्रमाल्लक्षणमेतेषां सुव्यक्तमभिधीयते ।
समपाद[15]स्थितो यत्र कुतोत्तानोत्प्लुतिर्दिवि ।
विवृतः पूर्ववत्तिष्ठेत्[16] तदञ्चितमुदीरितम् ॥ ४८ ॥ (अञ्चितम्) (१)

कर्तर्यञ्चितमुक्तं तत् यत्पादः[17] स्वस्तिकाभिधः[18]॥ ४९ ॥(कर्तर्यञ्चितम्)(२)

[19]पाद(दं) भूमिस्थितस्यांघ्रेः ऊरुपृष्ठे[20] द्वितीयकम् ।
[21]निवेश्याञ्चितमादध्याद्यत्र तद् भैरवाञ्चितम् ॥ ५० ॥(भैरवाञ्चितम्)(३)

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1. A.B.C. र्धा 2. A. क B. Letter wanting. 3. A. धिः B. धो C. री 4. B. पाशु 5. A.B. ख्या 6. A. लोभस्य B. लोहस्य C. लोहल्य 7. A.B.C. स्यादर्प 8. A.B. शयन्तं For the correctness of उत्पन्नं see below definition; Jalaśayana-Karaṇa comes out of Darpasaraṇa. 9. B. जय C. जन 10. B. प्राणि 11. A.B.C. जात 12. B. लोकसंज्ञिकम् 13. B. णा 14. B. भू 15. B. प 16. B. पूर्वजं निष्ठत् 17. A.B. द 18. A.B. धम् C. Gap. स्तिकाभिधः dropped. 19. B. Line missing. 20. C. न्त-पृष्ठ 21. B. Line strayed below.

एकपादाञ्चितं कुर्यादेकपादाञ्चितं तथा ॥ ५१ ॥ (एकपादाञ्चितम्) (४)

अञ्चिताद्यन्तयोर्यत्र भजेदुत्कटिकासनम्[1] ।
रङ्गक्षेत्रे[2] यतः[3] प्रोक्त[4]मेतत्क्षेत्राञ्चितं बुधैः ॥ ५२ ॥ (क्षेत्राञ्चितम्) (५)

पूर्वं कृत्वाञ्चितं यस्मिन्नेकांसालिङ्गितक्षितिः ।
पादोल्लासनया तिर्यगुत्तिष्ठेत्[5] त्वरितं पुनः[6] ।
स्कन्धान्ताञ्चित[7]मुद्दिष्टमिदं नृत्तविशारदैः ॥ ५३ ॥ (स्कन्धान्ताञ्चितम्)(६)

विधाय लोहडीं[8] यस्मिन् अञ्चितं रचयेद् द्रुतम् ।
लोहड्यञ्चितसंज्ञं तत्[9] नर्तकैः परिकीर्तितम् ॥ ५४ ॥ (लोहड्यञ्चितम्) (७)

समपादाञ्चितस्यान्ते दण्डवत्प्रणतिर्भुवि ।
क्रियते यत्र तद्दण्ड[10]प्रणामाञ्चितमुच्यते ॥ ५५ ॥ (दण्डप्रणामाञ्चितम्) (८)

अञ्चितं रचयन्[11] अङ्गं[12] प्रत्यावृत्य[13] पराङ्मुखः ।
यत्रासीत[14] महीपृष्ठे भजन्[15] उत्कटिकासनम् ।
लङ्कादाहाञ्चितं तत्स्यात् अन्यैरुक्तमुरोऽञ्चितम् ॥ ५६ ॥(लङ्कादाहाञ्चितम्) (९)

पादमेकं परिभ्राम्य तत्पृष्ठेन समाश्रितः ।
जङ्घामध्यं द्वितीयस्य रचयित्वाञ्चितं महीम्[16] ॥ ५७ ॥

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1. C. समम् 2. C. त्र 3. B. यकं C. जतः 4. A. पूर्व B. हृत्य प्रोक्त hypermetric; C. प्रोक्तो 5. A. गुष्ठित B. गुष्ठत C. गतिष्ठे 6. A.B. प्लुतः 7. C. स्कन्धाञ्चित which is wanting in a syllable. 8. A. र्सी B. सी C. री 9. A. ञ्ज तं B. शन्तं 10. B. डं 11. B. र.... C. रेचयेन् 12. B. अङ्गाव 13. A.B. वप्रत्याखे C. वित्रख्येक्षे 14. A. सित 15. A.B. जगद् May be (अ)जहद् meaning 'without giving up the Utkaṭikāsana'. 16. A.B. ताभिधे. Gap; 4 lines, part of the definition of this Karaṇa and the definition of the next, except for the last word, are missing.

आलिङ्ग्य स्कन्धयुग्मेन ततः कृतवि[1]वर्तनः ।
पदोल्लालनया तिष्ठेद्....[2]भ्रान्तपदाञ्चितम् ॥ ५८ ॥ (भ्रान्तपादाञ्चितम्) (१०)

[3]अङ्गुल्यङ्गुष्ठमध्याभ्यां संयुक्ता (?)[4] पादयोर्मिथः ।
[5]कृत्वांचितं विधीयेताङ्गुष्ठबन्धा[6]ञ्चिताभिधम्[7] ॥ ५९ ॥ (अङ्गुष्ठबन्धाञ्चितम्)[8] (११)

अञ्जलिं पृष्ठतो बद्ध्वा मध्यवंशे[9] यदोन्मुखम् ।
अञ्चितं रेचयेत्प्रोक्तं बलिबन्धाञ्चितं तदा ।
गजदन्तेन पुरतः कृतमेतत्परे जगुः ॥ ६० ॥ (बलिबन्धाञ्चितम्) (१२)

[10]अलगान्ते कृतं वेगादञ्चितं [11]चालगाञ्चितम् ॥ ६१ ॥ (अलगाञ्चितम्) (१३)

आदावङ्घ्री[12] समौ[13] बद्ध्वा[14] स्वस्तिकावञ्चितं[15] यदा ।
संपद्यते यदा प्रोक्तं समकर्तरिकाञ्चितम् ॥ ६२ ॥ (समकर्तर्यञ्चितम्) (१४)

॥ इत्यञ्चितलक्षणम् ॥

उत्प्लुत्यावाङ्मुखो व्योम्नि[16] विवृत्याग्रे पतन् भुवि ।
उत्कटासनमादध्याद्[17] यत्रेदम[18]लगं मतम्[19] ॥ ६३ ॥ (अलगम्) (१५)

कूर्मालगं तदेव स्यादन्ते कूर्मासनं यदि ॥ ६४ ॥ (कूर्मालगम्) (१६)

यद्यन्तेऽस्योर्ध्वे[20]पादाभ्यां स्थितिरूर्ध्वालगं भवेत ॥ ६५ ॥ (ऊर्ध्वालगम्) (१७)

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1. C. नि. 2. C. Wanting in two letters. 3. A.B. Line missing. 4. संयुष्टा 5. A.B. Line missing except for the last four letters. C. खत्वा ? 6. विधीयातां मङ्गुष्ठं धा 7. A.B. घे 8. C. Name missing. 9. A.B. मध्येवंश 10. A.B.C. अलका 11. C. त्व 12. A.B.C. घ्रि 13. A.B.C. मा 14. A.B. यत्यो C. बन्ध 15. A.B. ते 16. C. कृत्वा ? 17. A.B. बध्यात् 18. A. यदम्रेम B. यम्रेम 19. C. Part of the line repeated. 20. A.B. स्वोर्ध्व. C. स्याद्वै

उद्वाहितमुरो[1] बाढं जङ्घोपान्ते च[2] मस्तकम् ।
कुर्याच्चेदलगस्यान्ते तदा स्यादन्तरालगम् ॥ ६६ ॥ (अन्तरालगम्) (१८)

॥ इत्यलगलक्षणम् ॥

उत्प्लुत्य समपादस्थः[3] तिर्यगावर्तितत्रिकः ।
पराङ्मुखः पतेद्यत्र लोहडी सा प्रकीर्तिता ॥ ६७ ॥ (लोहडी) (१९)
[4]सैव स्यात्स्वस्तिकाङ्घ्रिभ्यां कृता कर्तरिलोहडी ॥ ६८ ॥ (कर्तरिलोहडी) (२०)
लोहड्याद्य[5]न्तयोः पादौ समौ स्वस्तिकतां गतौ ।
[6]क्रमाच्चेन्नर्तकैः प्रोक्ता[7] समकर्तरिलोहडी ॥६९॥ (समकर्तरिलोहडी) (२१)

शुद्धा या[8] लोहडी सैव[9] गज[10]दन्तेन संयुता ।
यदा प्रकीर्तिता बाहु[11]बन्धा[12]द्या लोहडी तदा ॥ ७० ॥ (बाहुबन्ध[13]लोहडी) (२२)
कायस्य चक्रवद्भ्रान्त्या तिर्यक् चेत्पार्श्वतः कृता ।
लोहडी यदि सा प्रोक्ता नर्तकैश्चित्रलोहडी ॥ ७१ ॥ (चित्रलोहडी) (२३)
एकाङ्घ्रिस्थानके कायः[14] स्याच्चेदेकाङ्घ्रिलोहडी ॥ ७२ ॥ (एकपादलोहडी) (२४)
लोहडी चेच्चतुर्दिक्कं स्याच्चतुर्मुखलोहडी ॥७३॥ (चतुर्मुखलोहडी) (२५)

[इति लोहडीलक्षणम्]

वैष्णवस्थानकः[15] पादः त्र्यश्रः पार्श्वमुखश्च[16] यः ।
[17]तत्पार्श्वदिशि कायस्य तिर्यक् स्याच्चक्रवद्भ्रमः ॥ ७४ ॥

यस्मिन्नन्ते परः पादः त्र्यश्रः स्वस्थानमाचरेत् ।
तद्दर्पसरणं नाम[18] नृत्यज्ञैः परिकीर्तितः ॥ ७५ ॥ (दर्पसरणम्[19]) (२६)

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1. C. खे 2. C. भ्र 3. A. स्थि B. दान्त 4. C. शै. 5. A.B. लोहस्याद C. लोहव्या द 6. B. का 7. A. क्तौ 8. A.B. यो 9. A.B. स्वैह 10. B.-न 11. A.B. हुः 12. A.B. द्धा 13. A.B. द्धा 14. A.B. यां 15. A.B. के 16. B. खंच 17. A.B. A big gap from here extending to nearly eight sheets of the ms. C. 18. लोह 19. दर्पनन्यायनाम.

तस्यान्ते जलशायीव शयानः स्यान्महीतले ।
यदा तदा समाम्नातं शयनं जलपूर्वकम् ॥ ७६ ॥ (जलशयनम्) (२७)

विधाय करणं दर्पसरणं नागबन्धवत् ।
यत्रासीत तदा प्रोक्तं नागबन्धाभिधं बुधैः ॥ ७७ ॥ (नागबन्धः[1]) (२८)

कपालस्पर्श[2]माहुस्तत् कुरुते यत्र नर्तकः ।
लोहडीमलगं बद्ध्वा[3] स्पृशेन्मूर्ध्ना महीं मनाक् ।*
कपालचूर्णमित्युक्तं यदन्यैस्तत्र शोभनम् ॥ ७८ ॥ (कपालस्पर्शनम्) (२९)

कपालस्पर्शनं यत्र कुर्वन्नलगसंभवम् ।
अन्तरालगवान्[4] तिष्ठेत् व्यङ्कोलं तदुदीरितम् ।
नतपृष्ठाभिधानं तु केचिदेतत्प्रचक्षते† ॥ ७९ ॥ (व्यङ्कोलम्[5]) (३०)

आहुर्विषमखण्डादिसूचिनी चात्र केचन ।
यस्य यस्य विरामे तु सूचीष्येत-किञ्चन[6] ।
तत्तत्सूच्यन्तमित्युक्तं करणं नृत्तकोविदैः ॥ ८० ॥ (सूच्यन्तम्) (३१)

कस्यापि करणस्यान्त उत्तानः शयितः[7] क्षितौ ।
नितम्बोन्नमनान्मध्यं यस्मिन्नावर्त्य वामतः ॥ ८१ ॥

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1. न्धनाम 2. न excessive. 3. ब missing, द्धा 4. वां 5. वङ्कोलम् 6. Pāda wanting in a letter. 7. सतयि or पतति.

* It is called Kapālacūrṇana by Śārṅgadeva (S. Ratn. VII. 759 and 773) and Pārśvadeva (Saṅgītasamayasāra TSS. p. 70 śl. 184). The name Kapālasparśana is what Someśvara gives.

† See S. Ratn. VII. 774, where the main name given is Nataprṣṭha, and Veṅkola is mentioned as the name given by others. Pārśvadeva adopts the name Veṅkola only (TSS. edn. Saṅgītasamayasāra p. 70, śl. 189).

[1] .... ।

[2](तन्मत्स्यकरणं प्रोक्तं) मत्स्यवत्परिवर्तनात् ॥ ८२ ॥ (मत्स्यकरणम्) (३२)

॥ इति करणलक्षणम्* ॥

पदैरन्त[3]र्बहिश्छत्र[4]तिरिपौतालगोचितैः ।
विद्युच्चक्रशिरोहस्तकुञ्चिताङ्गैर्विशेषिताः ।
त्रयोदश भ्रमर्यः स्युः तासां लक्षणमुच्यते ॥ ८३ ॥

समुत्क्षिप्तेन पादेन भुजङ्गत्रासिताङ्घ्रिवत् ।
वामेन दक्षिणावर्तवामावर्तपरेण च ॥ ८४ ॥

शरीरं भ्राम्यते वेगात् [5]त्रयभ्रान्त्या परस्य यत् (?) ।
अन्तर्भ्रमरिकाख्येयम्; अस्या एव विपर्ययात् ॥ ८५ ॥

बाह्यभ्रमरिका प्रोक्ता विशेषः किन्त्वयं पुनः ।
स्फिजां द्रुतपार्ष्ण्या[6]यं (?) द्विगुणेनाङ्घ्रिणा भ्रमः ॥ ८६ ॥

या प्रदक्षिणतो भ्रान्तिरप्रदक्षिणतश्च या । [भ्रमरी च)
तामन्तर्भ्रमरीं बाह्यभ्रमरीं च परे विदुः ॥ ८७ ॥ (इति अन्तर्भ्रमरी बाह्य-

विष्णुक्रान्त[7]वदुत्क्षिप्य वामांघ्रिः कुञ्चितः पुनः ।
पतनोत्पतनैरन्यैः पादस्य भ्रमणं जवात् ।[8]
यत्राप्रदक्षिणं कुर्यात् सा छत्र[9]भ्रमरी मता[10] ॥ ८८ ॥ (छत्र[11]भ्रमरी)†

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1. There is a clear gap here of one or two lines describing the movements of turning like a fish and then rising up and resuming the standing posture. 2. Half the line lost; restoration based on context and the remaining part of the line. 3. पदैतत 4. श्चात्र 5. त्रच May be त्रय 6. Letter doubtful. The pāda is also deficient in a letter. 7. न्ति 8. यवान् 9. चित्र 10. तं 11. चित्र

* By Karaṇas here are meant Deśi or Utpluti Karaṇas.

† Channa in S. Ratn. VII. 782.

कुञ्चितं पादमुत्क्षिप्य पार्श्वेनाक्षिप्य पृष्ठतः ।
अन्याङ्घ्रौ स्वस्तिकं कृत्वा शरीरं भ्रामयेद्यदा ॥ ८९ ॥

तिर्यक् चेद्दण्डपक्षाभ्यां यथा स्यात्स्वस्तिकच्युतिः ।
तिरिपभ्रमरीत्येषा तदा तज्ज्ञैर्निगद्यते ॥ ९० ॥

[1]उत्प्लुत्य घटयित्वापि[2] जानुनोः स्वस्तिकं भ्रमेत् ।
पूर्ववद्यत्र सा प्रोक्ता तिरिपभ्रमरी[3] पुनः ॥ ९१ ॥ (तिरिपभ्रमरी)†

‡ ... ... ।
नमनोन्नमनैः पूर्वकायस्य क्षितिमस्पृशन् ।
दक्षिणं प्रसृतं पादं मुहुः कुर्वन् द्रुतं[4] भ्रमन् ।
तिरश्चीनौ[5] भवेद्यत्र साल्ग[6]भ्रमरी मता ॥ ९२ ॥ (अल्गभ्रमरी)

विशाखस्थानके तिष्ठन् तिर्यक् सोल्लालनैः समैः ।
युगपद्दण्डपक्षाभ्यां वामहस्तेन कुं लिखन् ॥ ९३ ॥

मुहुः प्रदक्षिणं कुर्वन् छुरितं त्वरितं यदा[7] ।
मण्डलेन परिभ्राम्येदुचितभ्रमरी तदा ॥ ९४ ॥ (उचितभ्रमरी)

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1. त 2. षि 3. णा excessive. 4. वृतं 5. श्चैतो 6. सलिंलग 7. युवा.

† The name is missing.

‡ According to the enumeration, we should have after Tiripa, the Bhramarī called Otā. As it is, the lakṣaṇa-grantha has only 12 definitions, not 13 as required. Otā-Bhramarī is thus defined in Vema's S. Cint. a text often pretty close to ours :

> कृतोत्प्लुतिर्वामपादतलेन तु मुहुर्मुहुः ।
> ताडयन् दक्षिणस्योरुं यत्र भ्राम्येत्प्रदक्षिणम् ।
> ओता भ्रमरिका सेयं नृत्तविद्भिरुदाहृता ॥

[1]विद्युद्भ्रान्तां मुहुः कुर्वन् दक्षिणेनाङ्घ्रिणा यदा ।
प्रदक्षिणं परिभ्राम्येत्[2] .... ॥ ९५ ॥ (विद्युद्भ्रमरी)

[3] .... ।
वामहस्ततलेनोर्व्यां तिष्ठन् व्योम[4]मुखक्रमः* ।
अपसव्यं भ्रमेद्यत्र सा हस्तभ्रगरी भवेत् ॥ ९६ ॥ (हस्तभ्रमरी)

चित्रभ्रमरिकां कुर्याद् भुजङ्गत्रासिताङ्घ्रिणा ।
यदा विद्धिः समाख्याता कुञ्चितभ्रमरी तदा ॥ ९७ ॥ (कुञ्चितभ्रमरी)

समपादे स्थितः स्थाने मध्यस्य वलनाद् भृशम् ।
परितो[5] भ्रामयेत्तूर्णं पूर्वकायं करौ दधत् ॥ ९८ ॥

प्रयोगवशगौ[6] दण्डपक्षाख्यावव्यवस्थितौ ।
यस्यामभिहिता[7] तज्ज्ञैरङ्गभ्रमरिकेति सा ॥ ९९ ॥ (अङ्गभ्रमरी)

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1. Line repeated. 2. Gap up to end of शिरोभ्रमरी. 3. The Bhramaris of which the Lakṣaṇas are lost are Cakrabhramarī and Śirobhramari. Two separate pādas are preserved: मत्र सैवं सकृत्सकृत् and शिरोभ्रमरिका मता । For lakṣaṇas of these see S. Ratn. VII. 785 and 786.

चक्रभ्रमरिका खण्डसूच्यर्धे चक्रवद् भ्रमात् ।

and

शिरसैव भुवि स्थित्वोर्ध्वीकृतौ चरणौ दधत् ।
परिभ्रमति यत्र त्रिः सा शिरोभ्रमरी मता ॥

In Śirobhramarī, the dancer stands on his head. 4. व्योमा 5. Definition repeated again after paritaḥ. 6. वयोयोगवगौ 7. अवहिता

* Vyoma-mukha seems to mean Diṅ-mukha. Is this the Dig-bhramarī of Śārṅgadeva ? (S. Ratn. VII. 787).

चक्राङ्गैना[1] शिरोहस्ततिरिपच्छत्र[2] कुञ्चितैः ।
भवन्त्युपपदैः सप्त[3] भ्रमर्यः केवला इमे ॥ १०० ॥

अन्तर्बाह्यालगैर्विद्युदुचिताभ्यां तु संयुताः ।
केवला गनिका(?)[4]श्च स्युरन्यासां संकरान्मिथः ॥ १०१ ॥

पञ्चानां वा चतसृणां मिश्राणामुभयोरपि ।
भ्रमर्यस्संभ्रमन्त्यन्याः क्रमव्युत्क्रमभेदतः ॥ १०२ ॥

शतानि सप्त षष्टिश्च विचित्रं चतुरैः कृताः ।
अन्तर्बाह्यालगैर्युक्तस्तद्वद्बाह्यान्तरालगाः ॥ १०३ ॥

तथान्तरालगा बाह्या अलगान्तर्बहिर्गताः ।
बाह्यान्तरालगाश्चैवमलगा बाह्यकान्तराः ॥ १०४ ॥

क्रमव्युत्क्रमतश्चैव तिस्रः त्वन् (षन् ?) नवतेः पराः ।
भ्रमर्यस्तद्वदन्याश्च कल्पनीया पथामुना[5] ॥ १०५ ॥

एतासामपि विज्ञेयः प्रस्तारः कूटतान[6]वत् ।
सा चास्माभिः स्फुटं गीतरत्नावल्यां प्रपञ्चितः ॥ १०६ ॥

**इति श्रीमन्महाराजाधिराज - गणपतिदेव - गजसाधनिक-
जायसेनापति - विरचितायां नृत्तरत्नावल्यां
देशीस्थानक - करण - भ्रमरी - लक्षणं नाम
पञ्चमोऽध्यायः ॥**

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1. त्ता 2. May be read also as छत्र but Chatra is correct. 3. There are really eight, not seven. 4. May be गुणिताः 5. जथामुना or जथागुना 6. ताल

[अथ षष्ठोऽध्यायः]

मतङ्गेनोदितान्[1] देशी[2]नृत्तशोभाविधायिनः ।
पादान् षोडशसंख्याकान्[3] कथयामोऽधुना वयम् ॥ १ ॥

*सरिकः[4] स्वस्तिकोल्लालौ[5] स्फुरिका[6]र्धपुरा तथा ।
†पुराटी वेष्टनोद्वेष्टौ खुत्तार्ध[7]स्खलिताभिधा ॥ २ ॥

प्रावृतः पृष्ठतः क्षेपो [8]लताक्षेपो निकुट्टकः ।
समस्स्वलितकोत्क्षेप इत्येषां लक्ष्म कथ्यते ॥ ३ ॥

पुरस्सरो[9] द्वयोरेको[10] पादश्चेत्सरिका स्मृता । (सरिका)
स्वस्तिकः स्वस्तिकाकारधारिणोः पादयोर्मतः । (स्वस्तिकः)
उल्लासनं[11] क्रमेणाङ्घ्र्योर्यत्रोल्लालः[12] स कथ्यते ॥ ४ ॥ (उल्लालः)

पद्भ्यामङ्गुलिपृष्ठेन पार्श्वयोः पृष्ठतोऽग्रतः ।
गतिर्यत्र स्थितिर्वा स्यात् तां विदुः स्फुरिकां बुधाः ॥ ५ ॥ (स्फुरिका)

यत्रोद्वृत्तेन पादेन निकुट्टेन निकुट्यते ।
[13]उद्वृत्तश्चरितो[14]ऽन्योऽर्धपुराटी साभिधीयते ॥ ६ ॥ (अर्धपुराटी)

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1. तां 2. र्शी 3. ता 4. तः 5. ल्लोलौ 6. ता 7. ग्न 8. ल missing 9. र 10. कां 11. न 12. ल्लोलः 13. त 14. May be चरणो.

*These are included by Śārṅgadeva among Deśī cāris (Bhaumā and Ākāśikī); see S. Ratn. VII. 915-923 and 981-1026. For a precious preservation of these see Pārśvadeva, Saṅgitasamayasāra, TSS. p. 68. Ullāla is found also as Ullola, and Ardha-skhalitikā as Aḍḍaskha-.

† अर्धपुरा पुराटी—अर्धपुराटी

निकुट्टनं मिथः पद्भ्यामुद्वृत्ताभ्यां पुराटिका । (पुराटिका)
वेष्टनं तद्वदन्यस्य पदेनैकेन वेष्टनम् ।
पश्चाद्गतेन तेनैव पादेनोद्वेष्टनं पुनः ॥ ७ ॥ (उद्वेष्टनम्)

ताडनं चरणाग्रेण भुवः खुत्ताभिधीयते । (खुत्ता)
अर्धस्खलितिका तिर्यगेकाङ्घ्रेः स्खलनं स्मृता ॥ ८ ॥ (अर्धस्खलितिका)

लीलयाङ्गलता[1] यत्र वलिता[2] चरणं भवेत् ।
उद्वृत्तः प्रावृतं तत्स्यात्पुष्पेषोः केलिकाननम् ॥ ९ ॥§ (प्रावृतम्)

पृष्ठतश्चरणोत्क्षेपं पृष्ठोत्क्षेपं[3] प्रचक्षते[4] । (पृष्ठोत्क्षेपः)
पश्चान्निक्षिप्य यत्राङ्घ्रिं[5] लीलयाग्रे प्रसार्य च ॥ १० ॥

मही निकुट्यते तेन लताक्षेपस्स इष्यते । (लताक्षेपः)
अग्रेण कुञ्चितस्याङ्घ्रेः[6] अग्रे[7] स्थानं[8] निकुट्टकः ॥ ११ ॥ (निकुट्टकः)[9]

अग्रतः पृष्ठतः पादौ भवेतां पार्श्वतोऽथवा ।
युगपत्स्खलितौ यत्र सा समस्खलिता मता ॥ १२ ॥ (समस्खलितः)

आजानुनः स्थितस्याङ्घ्रेः[10] कुञ्चितस्या[11]परस्य चेत् ।
उत्क्षेपः स्यात्[12] पुरः पश्चाद्यत्रोत्क्षेपः स उच्यते ॥ १३ ॥ (उत्क्षेपः)

॥ इति पादः ॥

देशीनृत्त[13]पयोराशेः प्रेक्षकाणां मनोहराः ।
विचित्राः कतिचित्पाटमणयो[14]ऽस्माभिरुद्धृताः ।
यौगिकैर्नामभिस्सर्वे विज्ञेयास्ते मनीषिभिः ॥ १४ ॥

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1. गतो 2. वालिता 3. पः 4. क्ष्यते 5. ङ्घ्रि 6. तः स्याग्रे: 7. ग्र 8. न 9. Name missing. 10. तः स्यांग्रेः 11. तः स्या 12. पस्या 13. वृत्तः 14. मनयो. Vema calls these Pāda-maṇis and once the ms. of his S. Cint. reads Pāṭa-maṇi also.

§ *Cf.* the close parallel in Pārśvadeva, SSS. (TSS) p. **69** : प्रावृतं नाम विज्ञेयं क्रीडास्थानं मनोभुवः ।

ऊरुद्वितयपार्श्वोरुव्यत्यासस्वस्तिकास्त्रिभिः ।
तलपार्श्वक्रमैश्च स्यात्पूर्वैस्ताडितमष्टधा ॥ १५ ॥

समस्वस्तिकपर्यायपृष्ठविच्युतपार्श्वतः ।
परं षड्विधमुद्वृत्तं ततः स्वस्तिकविच्युतम् ॥ १६ ॥

स्यात्तलोद्धट्टितं पादतलोद्धट्टितसंज्ञकम् ।
कलनूपुरकं चित्रलुठिते कुड्ड[1]पालगे ॥ १७ ॥

चतुष्कोणं त्रिकोणाख्यमथ मञ्जीरशिञ्जितम् ।
कुचुम्बिनी षडश्रं च[2] लङ्घितं प्रतिलङ्घितम् ।
इत्यष्टाविंशतिः प्रोक्ताः पाटाः पाटविचक्षणैः ॥ १८ ॥

तलाभ्यां ताडयेदूरू[3] समुत्प्लुत्य परस्परम् ।
[4]जवेन क्रमशो[5] यत्र य(त?)दूरुद्वयताडितम्[6] ॥ १९ ॥ (ऊरुद्वयताडितम्) (१)

पाद[7]मभ्यन्तरावृत्त्या स्व[8]पार्श्वगमितं ततः ।
तिष्ठन्तमङ्गुलीपृष्ठे तलेनोरु[9] यदा परः ।
ताडयेत्कथितं तज्ज्ञैस्तदा[10] पार्श्वोरुताडितम् ॥२०॥ (पार्श्वोरुताडितम्) (२)

एकस्याङ्गुलिपृष्ठेन द्वितीयस्य तलेन च ।
यत्र पादस्य पर्यायादसकृत्ताडयेन्महीम्[11] ।
तिष्ठन् वा दिक्षु गच्छन् वा तत्स्याद् व्यत्यासताडितम् ॥ २१ ॥
(व्यत्यासताडितम्) (३)

समस्थितस्य पादस्य पृष्ठे स्वस्तिकमाचरन् ।
एकाङ्घ्रिरङ्गुलीपृष्ठैस्तिष्ठेदन्यस्य पार्श्वगः ॥ २२ ॥

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1. लु 2. खलश्रांक 3. Not clear. 4. य 5. सो 6. ता 7. ट
8. श्व 9. Not clear. 10. दा missing. 11. ही

तद्वत्स्याद्यत्र पूर्वस्तु तलेनावनिताडनम् ।
विदधीत समाख्यातमेतत्स्वस्तिकताडितम् ॥ २३ ॥ (स्वस्तिकताडितम्) (४)

अङ्गुलीपृष्ठपार्ष्णिभ्यां तलेनापि महीतलम् ।
निहत्य विरते पादे पार्श्वमन्यो व्रजेन्निजम् ।
निघ्नन्नुर्वीं मुहुर्यत्र तद्वितारितमुच्यते ॥ २७ ॥ (विताडितम्) (५)

अङ्गुलीपृष्ठभागेन पुरः पूर्वमुखाङ्घ्रिणा ।
स्थित्वा परेण तत्पार्ष्णिभागे तिर्यङ्मुखेन च ॥ २८ ॥

तलाभ्यां क्रमशो[1] यत्र सशब्दं ताडनं भुवः ।
पर्यायेण विधीयेत तदुक्तं तलताडितम् ॥ २९ ॥ (तलताडितम्) (६)

उत्प्लुत्य पार्श्वयोरङ्घ्र्योः पर्यायेण द्रुतं महीम् ।
ताडयेत्तलपृष्ठाभ्यां यत्र तत्पार्श्वताडितम् ॥ ३० ॥ (पार्श्वताडितम्) (७)

पादयोः[2] अङ्गुलीपृष्ठभागै[3]स्तिष्ठन्मुहुः क्रमात् ।
तलाभ्यां तत्क्रमेणैव सशब्दं ताडनं भुवः ।
यत्र कुर्वीत तत् तज्ज्ञैः[4] कीर्तितं क्रमताडितम् ॥३१॥ (क्रमताडितम्) (८)

उत्प्लुत्य युगपत्पादौ तिष्ठताङ्गुलिपृष्ठतः ।
अन्योन्यसंमुखीभूततलौ यत्र मुहुर्मुहुः ॥ ३२ ॥

ताडयन्तौ धरापृष्ठं तलाभ्यामन्तरान्तरा ।
समोद्वृत्तमिदं प्रोक्तं देशीनृत्तविशारदैः ॥ ३३ ॥ (समोद्वृत्तम्) (९)

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1. From this word onwards, the definition is written twice over. 2. दयो repeated. 3. गौ 4. तत्त्वज्ञैः

उत्प्लुत्य स्वस्तिकाकारौ पराङ्मुखतलौ मिथः ।
पादावङ्गुलिपृष्ठेन तिष्ठतः[1] पृथिवीं मुहुः ।
तलाभ्यां ताडयेच्चेत(येतां च?)[2] स्वस्तिकोद्वृत्तनामनि ॥३४॥ (स्वस्तिकोद्वृत्तम्) (१०)

स्थितयोरङ्गुलीपृष्ठैरङ्घ्र्योरेकं पुरो[3] व्रजेत् ।
अपरः पृष्ठतश्चैव पर्यायेण मुहुः क्रियाम् ।
उत्प्लुत्योत्प्लुत्य कुर्वीत पर्यायोद्वृत्तसंज्ञकम् ॥ ३५ ॥ (पर्यायोद्वृत्तम्) (११)

कृत्वा र (मुहुः?)[4] समोद्वृत्तौ तलेनास्पृष्टभूतलौ ।
करौ समाश्रितौ पृष्ठपार्श्वाभिमुखपार्श्विकौ ।
तिष्ठतो यत्र चरणौ पृष्ठोद्वृत्तं तदिष्यते ॥ ३६ ॥ (पृष्ठोद्वृत्तम्) (१२)

पृष्ठस्वस्तिकविश्लेषादेतदेव[5] कृतं यदि[6] ।
देशीनृत्तरहस्यज्ञैः विच्युतोद्वृत्तमुच्यते ॥ ३७ ॥ (विच्युतोद्वृत्तम्) (१३)

समावुत्प्लुत्य चरणावेकपार्श्वतलौ मुहुः[7] ।
तिष्ठतोऽङ्गुलिपृष्ठेन पर्यायात्पार्श्वयोर्द्वयोः ॥ ३८ ॥

मध्ये मध्ये महीपृष्ठं ताडयन्तौ तलेन यत् ।
पार्श्वोद्वृत्तं तदा प्राहुः पदपाटविचक्षणाः ॥ ३९ ॥ (पार्श्वोद्वृत्तम्) (१४)

तिष्ठन्तावङ्गुलीपृष्ठैस्तथैव रचितोत्प्लुती ।
स्वस्तिकेन च्युतिं पादौ युगपत्कुरुतो मुहुः ।
यत्र तज्ज्ञैस्तदाख्यातं नाम्ना स्वस्तिकविच्युतम् ॥ ४० ॥ (स्वस्तिकविच्युतम्) (१५)

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1. पृष्ठत: 2. The verb here has to be in dual number. 3. रं 4. र alone stands in ms., one letter wanting for metre. मुहुः is suggested on the basis of Vema's S. Cint. 5. देवदेत 6. जदि 7. word repeated.

यत्र पादौ तलाग्राभ्यां तिष्ठन्तौ क्रमशो मुहुः ।
पार्ष्णिभ्यां मेदिनीपृष्ठे तालपातानुसारतः ॥ ४१ ॥

ताडयन्तौ चतुर्दिक्कं[1] कुरुतश्चेद्गतागतम् ।
तत्तालोद्घट्टितं प्रोक्तं देशीनृत्तविशारदैः ॥ ४२ ॥ (तालोद्घट्टितम्) (१६)

एकः[2] स्थानानुयायी स्यात्पाटा[3]नुत्पादयेत्परः ।
चारीर्वा चरणः पाद[4]तलो[5]द्घट्टित[6]नामनि[7] ॥ ४३ ॥ (पादतलोद्घट्टितम्) (१७)

[8]तिष्ठन्नङ्गुलिपृष्ठेन सव्यापारं समाचरेत् ।
यत्र तन्नृत्ततत्त्वज्ञैः कथितं कलनूपुरम् ।
अन्यत्रापि भवेदेतद्यौचित्यात्ताल[9]वाद्ययोः ॥ ४४ ॥ (कलनूपुरम्) (१८)

[10]..........पादश्चेत्[11] चित्रपाटो[12]ऽलगे[13] भवेत् ॥ ४५ ॥ (चित्रपाटः) (१९)

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1. From this letter up to तत्तालो repeated. 2. एक 3. पाय 4. पाट 5. तालो 6. टित 7. तामपिनि 8. The last line alone of the definition of Mañjiraśiñjita is found before this. 9. मवदेव तदौचित्यल 10. डमयति ? Obvious gap here in which a greater part of the definition of Citrapāṭa is lost. The following is the full definition of Citrapāṭa in Vema's S. Cint.

पादं कुञ्चितमुद्यम्य स्वस्तिकाकारतो भुवि ।
विन्यस्य चाङ्गुलीपृष्ठैस्तेनान्तर्भ्रमरीमपि ।
कृत्वा चेदलगं कुर्यात् तच्चित्रमिति कथ्यते ॥

Then is found a verse defining along with this the 'Vicitra', obviously a variety of Citra, but not found in the enumeration :

पादस्योदञ्चनादूर्ध्वं कृत्वान्तर्भ्रमरीमपि ।
अलगं क्रियते यत्र तद्विचित्रं प्रकीर्तितम् ॥

11. श्चे 12. टे 13. गो

तिष्ठतो गच्छतो वाङ्घ्रेः पार्श्वमन्यः स्वपार्श्वगः ।
सशब्दमङ्गुलीपृष्ठतलाभ्यां लुठनं द्रुतम् ।
यत्र कुर्वीत तत्प्रोक्तं बुधैर्लुठित[1]संज्ञया ॥ ४६ ॥ (लुठितम्[2]) (२०)

पार्श्वयोरुन्मुखं पार्ष्णिं[3] वामदक्षिणयोर्दधत् ।
चरणाङ्गुलिपृष्ठेन हन्याद्भूमिं क्रमात्पुनः ।
अन्यः समस्थितो यत्र कुलुपं[4] तदुदीरितम् ॥ ४७ ॥ (कुलुपम्[4]) (२१)

जानुक्षेत्रे स्थितस्याङ्घ्रेश्चतुष्कोणं[5] यदाचरेत् ।
अन्यः खे कुञ्चितोत्क्षिप्तः स्वजानुवलनाद्यदा ।
बुधैरलगमित्येष तदा पाटः प्रकीर्तितः ॥ ४८ ॥ (अलगपाटः) (२२)

समस्थितस्य पादस्य पृष्ठतः पुरतः क्रमात् ।
स्वस्तिकं तच्च्युतिं कुर्वन्नुर्वीं हन्याद्विदिक्षु चेत् ।
अन्योऽङ्घ्रिरङ्गुलीपृष्ठैः चतुष्कोणं मतं तदा ॥ ४९ ॥ (चतुष्कोणम्) (२३)

एतदेव त्रिकोणं स्यादग्रे चेत्सकृदाहतिः ॥ ५० ॥ (त्रिकोणम्) (२४)

घाता यत्राङ्गुलीपृष्ठैस्तालपातपुरस्सरम् ।
पार्ष्णिनापि तथा कुर्यादेकाङ्घ्रिरपरः[6] पुनः ॥ ५१ ॥

द्विद्विघातान्तराले चेत्तलेनाहतिमाचरन्[7] ।
निजपार्श्वे व्रजेन्मञ्जु तदा मञ्जीरशिञ्जितम् ।
[8]त्रि (त्रिः ?) ताडितद्वितीयाङ्घ्रिर्यद्वा मञ्जीरशिञ्जिते ॥५२॥ (मञ्जीरशिञ्जितम्)
(२५)

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1. लुंठनं 2. लुंठित लुंठितम्. 3. र्ष्णिः 4. May be कुडुप also, for the ms. usually has ल for ड 5. ण 6. रं 7. तलेनाल-पृहंतिमाचरन् 8. This line has strayed up and is found after Pādatalodghaṭṭita.

तलाभ्यामस्पृशन् भूमिं पार्श्वोद्वृत्तं द्रुतं यदा ।
विधीयेत तदा तज्ज्ञैस्समाख्याता कुत्तुम्बिनी ॥ ५३ ॥ (कुत्तुम्बिनी) (२६)

समोद्वृत्तं विधायाङ्घ्रिं पुरतस्तिष्ठतः समौ ।
अङ्गुलीपृष्ठभागेन पृष्ठोन्मुखतलौ पुनः ॥ ५४ ॥

मध्ये कृत्वा समोद्वृत्तं[1] पृष्ठेऽपि पुरतो यदा ।
मुहुरेवं क्रिया यत्र षडश्रं[2] तदुदाहृतम् ॥ ५५ ॥ (षडश्रम्[3])‡ (२७)

अग्रतोऽङ्गुलिपृष्ठेन (त्र्य)[4]श्रीभूय भुवि स्थितम् ।
चरणं चरणोऽन्यश्चेल्लङ्घयेत्प्रतिलङ्घयेत् ।
पर्यायेण तदाम्नातं[5] लङ्घितप्रतिलङ्घितम् ॥ ५६ ॥ (लङ्घितप्रतिलङ्घितम्)
(२८)

अन्ये च संकरा[6]श्चैवं मिथस्सौन्दर्यकारिणः ।
पाटा विचित्राः कल्पा(ल्प्याः ?) - [7]न (?) छेकैः प्रौढबुद्धितः ॥ ५७ ॥

॥ इत्यष्टाविंशतिपाटाः ॥

देशीनृत्तस्य संक्षेपं बृहद्देश्यां[8] निरूपयन् ।
मतङ्गोऽ[9]कथयत्[10] पाटलक्षणावसितौ* यथा ॥ ५८ ॥

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1. The third letter of this word is confusing. 2, 3. खलश्रम् 4. त्र्य missing 5. न्माणं 6. शंकर 7. one letter wanting for the metre. 8. श्या 9. ग 10. यन्

‡ Vema Bhūpāla's S. Cint. calls this by the synonym Ṣaṭkoṇa.

* Means 'at the end of his definitions of these Pāṭas'. The next line is what Mataṅga said in the Deśīnṛtta

[1]स्वबुद्ध्या कल्पयित्वैवमन्यानपि समाचरेत्[2] ।
ततश्चिरन्तनाचार्याः[3] पादानुत्पाद्य तान्[4] पुनः ॥ ५९ ॥

देशीचार्य इति प्राहुस्तेषां चरणधर्मतः ।
भौम्यो नाभस्य इत्येताः[5] कथ्यन्ते[6] द्विविधाः[7] पुनः ॥ ६० ॥

आदौ समनखा पार्ष्णिरेचिता तलदर्शनी ।
अर्धमण्डलिका तिर्यक्कुञ्चिताख्यापकुञ्चिताः ॥ ६१ ॥

कातरोत्कुञ्चिता तिर्यङ्मुखा नूपुरविद्धिका ।
मदालसा परावृत्ता तथा लङ्घितजङ्घिका ॥ ६२ ॥

मराला[8] स्फुरिका चोरुवेणी संघट्टिताभिधा ।
हरिणत्रासिताभिख्या करिहस्ता कुलीरिका ॥ ६३ ॥

स्तम्भक्रीडनिका नाम्ना रथचक्रोरुताडिताः ।
सञ्चारिताथ विश्लिष्टा तलोद्वृत्ताभिधेत्यमूः ।
भूचार्योऽपि निरूप्यन्ते विंशतिः षड्भिरुत्तराः ॥ ६४ ॥

विद्युद्भ्रान्तापुरःक्षेपे अव[9]क्षेपाङ्घ्रिताडिते[10] ।
डमरी भ्रमरी दण्डपादा विद्धोर्ध्वजानुका ॥ ६५ ॥

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section of his Bṛhaddeśi. *Cf.* Vema's S. Cint. Ch. 6, at the beginning of the section on Pāṭa-maṇis :

विचित्राः पाद(ट)मणयो लक्ष्य(क्ष्ये) कैश्चित्प्रदर्शिताः ।
'स्वबुद्धया कल्पयेश्चैवमन्यानप्याचरे'दिति ॥
पदता (वदता) मुनिना तेन मतङ्गेनापि सूचिताः ।

1. सु 2. चरन् 3. र्या 4. तात् 5. ता 6. ते 7. धः 8. लाः 9. व missing. 10. तैः

अलातान्दोलिता सूचीविक्षेपा हरिणप्लुता ।
जङ्घालङ्घनिका जङ्घावर्ता चेति प्रचक्ष्महे ।
एताः षोडश संख्याताश्चारीराकाशिकाः* क्रमात् ॥ ६६ ॥

समपादे[1] स्थितौ[2] स्थाने तिरश्चैतौ[3] प्रसर्पतः ।
यदा पादौ समाख्याता तदा समनखाभिधा ॥ ६७ ॥ (समनखा) (१)

स्थानके यत्र पार्ष्णी स्तः पार्ष्णिपार्श्वगताभिधे ।
रेचितौ सा परिज्ञेया नर्तकैः पार्ष्णिरेचिता ॥ ६८ ॥ (पार्ष्णिरेचिता) (२)

संहतस्थानमास्थाय तिर्यञ्चौ[4] पृथगायतौ ।
चतुरश्रौ बाह्यपार्श्वाभ्यां[5] स्व[6]पादौ तिष्ठतो यदि ।
यदा तदा समाख्यातं नर्तकैस्तलदर्शिनी ॥ ६९ ॥ (तलदर्शिनी) (३)

भूमिपृष्ठ(घृष्ट ?)तलौ[7] मन्दं बाह्यतो भ्राम्यतः क्रमात् ।
यत्राङ्घ्री गच्छतः पश्चात्सार्धमण्डलिका मता ॥ ७० ॥ (अर्धमण्डलिका)(४)

कुञ्चितं चरणं यस्यां तिरश्चैतत्[8] मुहुः क्रमात् ।
स्वपार्श्वे निक्षिपेत्तिर्यक्कुञ्चिता सा विधीयते ॥ ७१ ॥ (तिर्यक्कुञ्चिता) (५)

चरणौ कुञ्चितौ किञ्चित्पृष्ठतो गच्छतः क्रमात् ।
यस्यामेषा समाख्याता नृत्तज्ञैरपकुञ्चिता ॥ ७२ ॥ (अपकुञ्चिता) (६)

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1. दो 2. तो 3. श्चौते 4. last letter not clear. 5. Hypermetric; one letter in excess. Vema does not have the specification चतुरश्रौ in his definition of Taladarśinī. 6. स्व seems needless; if it is dropped the metre will be quantitatively alright. 7. लो. 8. श्चैत्

* 'आकाशगा:' is probably the correct reading.

नन्द्यावर्तस्थितौ यस्यां चरणावपसर्पतः ।
पश्चाद्देशे समाख्याता नर्तकैः सकटीति सा ॥ ७३ ॥ (सकटी)* (७)

उत्क्षिप्य कुरु(ञ्चि?)तौ[1] यत्र चरणौ[2] पुरतः क्रमात् ।
विक्षिप्येते पुरः प्रोक्ता सेयमुत्कुञ्चिताभिधा ॥ ७४ ॥ (उत्कुञ्चिता) (८)

स्थानके वर्धमाने तु[3] पादौ सव्यापसव्यतः ।
सरतस्त्वरितौ यत्र सेयं तिर्यङ्मुखा स्मृता ॥ ७५ ॥ (तिर्यङ्मुखा) (९)

स्वस्तिके स्थानके पादौ पार्ष्णिनाग्रतलेन च[4] ।
रेचितौ भवतो यत्र सा स्यान्नूपुरविद्धिका ॥ ७६ ॥ (नूपुरविद्धिका) (१०)

मद्य[5]मत्तालसेत्येव गतिः स्यादव्यवस्थिता ।
यस्यां[6] चरणयोः सेयं यथार्थाख्या मदालसा ॥ ७७ ॥ (मदालसा) (११)

पृष्ठोत्तानतलं पादो बाह्यतश्चेत्प्रसारितः[7] ।
तदा देशीरहस्यज्ञैः परावृत्ततला स्मृता ॥ ७८ ॥ (परावृत्ततला)‡ (१२)

खण्डसूचिनि चेत्पादं ततमा[8]कृष्य वेगतः ।
[9]तज्जङ्घा लङ्घ्यतेऽन्येन तदा लङ्घितजङ्घिका ॥ ७९ ॥ (लङ्घितजङ्घिका) (१३)

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1. तो 2. णः 3. Doubtful. 4. न 5. ध्य 6. स्याः 7. ताः 8. दततरा There is to be a word meaning 'lifted', for it is the leg folded at knee and uplifted that is to be drawn quickly; hence the reconstuction ततम्. *Cf.* Vema : स्थानके खण्डसूच्याख्ये **प्रसृतं** चरणं यदा । आकृष्य वेगात् etc. 9. Haplography. तज्जंघ्यते.

* The name found in enumeration for this Cārī is Kātarā. The S. Cint. mentions no such alternate name for Kātarā. In the S. Ratn. however this Deśī Bhaumacārī is called (with definition in identical terms) as Kātarā. See S. Ratn. VII. 979.

‡ Parāvṛtta in enumeration. S. Ratn. gives it as Parāvṛttatala.

नन्द्यावर्ते स्थितौ[1] युग्मापार्श्वौ पादाग्रयोरपि ।
रेचितौ चरणौ यत्र सर्वतस्सा मरालिका ॥ ८० ॥ (मरालिका) (१४)

भूपृष्ठबाह्यपार्श्वाभ्यां पार्श्वयोस्सरणं द्रुतम् ।
पुरतो य-सा(यस्त्वसौ?) तज्ज्ञैः स्फुरिता परिकीर्तिता ॥८१॥ (स्फुरिता) (१५)

कृत्वोच्चैः स्वस्तिकं पादं पार्श्वाभ्यां पुरतो यदा ।
चरणौ घर्षतो[2] भूमिम्[3] ऊरुवेणी भवेत्तदा ॥ ८२ ॥ (ऊरुवेणी) (१६)

मुहुर्विषमसूचिस्थौ पादावुत्प्लुत्य भूतले ।
[4]पतन् संघट्टयेद्यत्र सेयं संघट्टिता मता ॥ ८३ ॥ (संघट्टिता) (१७)

कुञ्चिते चलिते पाद[5]तले स्वस्तिकतां गते ।
उत्प्लुत्य संहते यत्र[6] पातिते तामिमां जगुः ।
हरिणत्रासितामित्यां चारीं चारीविचक्षणाः ॥ ८४ ॥ (हरिणत्रासिता) (१८)

संगतस्थानमास्थाय पार्श्वाभ्यामवनीतलम् ।
घृष्यते यत्र पादेन करिहस्तेति तां विदुः ॥ ८५ ॥ (करिहस्ता) (१९)

नन्द्यावर्ताभिधं स्थानमाश्रितौ चरणौ यदा ।
तिरश्चीनं प्रसर्प्येते तदा प्रोक्ता कुलीरिका ॥ ८६ ॥ (कुलीरिका) (२०)

पार्श्वे प्रसारितस्याङ्घ्रेः तलेन स्यान्मुहुर्यदा ।
स्थिताङ्घ्रि[7]पार्श्वसंश्लेषः स्तम्भक्रीडनिका तदा ॥ ८७ ॥ (स्तम्भक्रीडनिका) (२१)

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1. स्थिता 2. तं 3. मिः 4. प written as ए 5. दे 6. त्र repeated.
7. घ्रिः

चतुरश्रस्थितौ पादौ परिश्लिष्टौ प्रसर्पतः ।
पृष्ठतो वा यदा प्रोक्ता रथचक्रा तदा बुधैः ॥ ८८ ॥ (रथचक्रा) (२२)

एकपार्श्वस्थ उत्प्लुत्य हन्यादन्योरुमङ्घ्रिणा[1] ।
भूस्थितेन सशब्दं तत्तदा स्यादूरुताडिता ॥ ८९ ॥ ([2]ऊरुताडिता) (२३)

मुहुराकुञ्चितं पादमुत्क्षिप्यान्येन योजयन् (येत् ?) ।
तलेन चरता तिर्यग्यदा सञ्चारिता तदा ॥ ९० ॥ (सञ्चारिता) (२४)

स्थानके पार्ष्णिविद्धेऽङ्घ्री[3] विश्लिष्टौ[4] उपसर्पतः ।
उतापसर्पतो यत्र विश्लिष्टा सा निगद्यते ॥ ९१ ॥ (विश्लिष्टा) (२५)

पादयोरङ्गुलीपृष्ठभागेन गमनं पुरः ।
क्रियते त्वरितं यत्र तलोद्वृत्तमिदं विदुः ॥ ९२ ॥ (तलोद्वृत्तम्) (२६)

॥ भूचार्यः षड्विंशतिः ॥

फालस्योपरि वै क्षिप्रं[5] पादमुत्क्षिप्य कुञ्चितम् ।
स्वपार्श्वभ्रामितं न्यस्येद् विद्युद्भ्रान्ता भवेत्तदा ॥ ९३ ॥ (विद्युद्भ्रान्ता) (१)

पादं[6] कुञ्चितमुत्क्षिप्य[7] प्रसार्य पुरतोऽद्भुतम् ।
स्वस्थाने निक्षिपेद्यत्र पुरःक्षेपेति तां विदुः ॥ ९४ ॥ (पुरःक्षेपा) (२)

बाह्यपार्श्वेन संश्लिष्य पृष्ठमूरोः परस्य चेत् ।
[8]पादोऽन्यः स्वनितम्बस्य समीपं गच्छति द्रुतम् ।
अवक्षेपा तदा लक्ष्यवेदिभिः परिकीर्तिता ॥ ९५ ॥ (अवक्षेपा) (३)

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1. ण: 2. अनु 3. ङ्घ्र 4. ष्टाद् 5. क्षिप्प 6. क 7. प्य missing.
8. पाद is clear; next letter confusing.

वैशाखस्थानके क्षिप्रमुत्प्लुत्य दिवि पादयोः ।
तलाभ्यां तालिका दद्याद्यत्रोक्ता साङ्घ्रिताडिता ॥९६॥ (अङ्घ्रिताडिता) (४)

जानुदघ्नं स[1]मुत्क्षिप्य कुञ्चितं चरणं द्रुतम् ।
यदान्तर्बहिरावृत्त्या भ्रामयेड्डमरी तदा ॥ ९७ ॥ (डमरी) (५)

प्रसार्य पुरतः पादं शरीरं भ्रामयेद्बहिः ।
द्रुतमन्यतलभ्रान्त्या यत्र सा भ्रमरी मता ॥ ९८ ॥ (भ्रमरी) (६)

विश्लेष्य स्वस्तिकं तिर्यगूर्ध्वमङ्घ्रेः प्रसारणम् ।
यत्र सा दण्डपादेति देशीविद्भिरुदाहृता ॥ ९९ ॥

पार्श्वप्रसारित[2]स्योरु स्थितः पादः कृताप्लुतिः ।
तलेन ताडयेत्[3] सोऽपि स्थितमेनं यदि स्पृशेत् ।
ऊरुपृष्ठे[4] स्वपार्श्वेन दण्डपादेति **मन्मतम्** ॥ १०० ॥ (दण्डपादा) (७)

यत्रोपरितलः पादः स्वस्तिकस्याग्रतो भवेत् ।
ईषदान्दोलितः सेयं बद्धेति परिकीर्तिता ॥ १०१ ॥ (बद्धा) (८)

ऊर्ध्वजानुं विनिष्पाद्य यस्यां पादं स कम्पयेत् ।
ऊर्ध्वजानुरियं देश्यां[5] चारी प्रोक्ता मनीषिभिः ॥ १०२ ॥ (ऊर्ध्वजानुः) (९)

किञ्चित्प्रसारितं पृष्ठे पादमन्येन लङ्घयेत् ।
त्वरितं यत्र सा तज्ज्ञैरलातेति प्रकीर्तिता ॥ १०३ ॥ (अलाता) (१०)

यस्यामान्दोलितः पादः पृष्ठतः कुञ्चितो मुहुः ।
भवेदान्दोलितेत्येषा चतुरैः परिकीर्तिता ॥ १०४ ॥ (आन्दोलिता) (११)

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1. ज 2. तः 3. तालयेत् 4. ष्ठो 5. पश्यां or यश्यां

ऊरुपृष्ठं[1] द्वितीयस्य मुहुः पार्श्वेन संस्पृशन् ।
कुञ्चितः प्रश्रितोऽग्राङ्घ्रिः यत्र सूचीति सा स्मृता ॥ १०५ ॥ (सूची) (१२)

प्रसार्य पुरतो यस्यां चरणं गगना[2]ङ्गणे ।
मुहुराकुञ्च[3]येदेतां विक्षेपेति प्रवक्ष्यते ॥ १०६ ॥ (विक्षेपा) (१३)

भूयो भूयः समुत्प्लुत्य प्रसार्य चरणौ पतेत्[4] ।
भूतले यत्र सा तज्ज्ञैः व्याहृता हरिणप्लुता ॥ १०७ ॥ (हरिणप्लुता) (१४)

तिर्यगाकुञ्चितस्याङ्घ्रेरुद्धृतस्यो[5]त्प्लुतौ यदा ।
अन्येन लङ्घयेज्जङ्घां जङ्घालङ्घनिका तदा ॥१०८॥ (जङ्घालङ्घनिका) (१५)

अन्तरभ्रमणस्याङ्घ्रेस्तलं पृष्ठेन जानुना ।
बाह्यतो भ्रमत[6]स्तस्य जानुपार्श्वे विनिक्षिपेत् ।
असकृद्यत्र सा ज्ञेया जङ्घावर्ताभिधा बुधैः ॥ १०९ ॥ (जङ्घावर्ता) (१६)

॥ इत्याकाशचार्यः षोडश ॥

*पर्यायेणाग्रपाश्चात्यभागाभ्यां तलयोर्द्रुतम् ।
प्रसर्पेतां चतुर्दिक्कं चरणौ यत्र सा बुधैः ।
तलसर्पणिका प्रोक्ता परैः सैव कुलीरिका ॥ ११० ॥ (तलसर्पणिका) (१)

आजङ्घामध्यमुत्क्षिप्य[7] स्थितस्य[8] अङ्घ्रेः[9] पुरो[10] यदा ।
ऊर्ध्वाधःप्रेरणैर्द्वित्रैः गान[11]पाटानुसारिभिः ॥ १११ ॥

1. छन् 2. गमणा 3. राकुञ्च repeated. 4. यत्ते or पत्ते 5. त्तास्यो 6. त missing. 7. माक्षिप्य 8. प्रस्थितस्य 9. घ्रे 10. परौ [?] 11. राग्रान

* From śl. 116 below, we have to take the following four cāris as combined cāris. I have not been able to trace these in any other text, but for Antara Padmāsana alone, see S.S.Sara. p. 67, vv. 148-9, under Deśī Sthānas.

नूपुरं मुखरीकुर्यात्पर्यायेण[1] विहायसि[2] ।
तदा हंसरुतं[3] ब्रूते[4] पादं जायचमूपतिः ॥ ११२ ॥ (हंसरुतम्) (२)

आलम्ब्यालम्ब्य भूभागमङ्गुल्यग्रैः प्रसर्पतः ।
[5]आकर्षता तले यत्र पुरतः पृष्ठतस्तथा ।
प्रेरयन्तौ च चरणौ सा तित्तिरिगतिर्मता ॥ ११३ ॥ (तित्तिरिगतिः[6]) (३)

उत्प्लुत्य गगने[7] पद्भ्यां[8] बद्ध्वा[9] पद्मासनं पुनः ।
विश्लेष्य[10] त्वरितं तिष्ठेद् बुधः पद्मासनान्तरे ॥ ११४ ॥

व्योम्नि पद्मासनं बद्ध्वा कृत्वा तस्य[11] विच्युतिम् ।
तथैवोपविशत्युर्व्यां यत्र[12] सम्यक् सुशिक्षितः ॥११५॥ (अन्तरपद्मासनम्)(४)

चारीणां व्योमभूस्थानां पाटानामिह [13]संकरात् ।
हस्ताद्यङ्गविशेषाच्च भवेदेषामनन्तता[14] ।
हस्ताद्यङ्ग[15]क्रिया चात्र स्यात्प्रयोगानुसारिणी ॥ ११६ ॥

देशीलास्यस्य[16] भेदानां प्रसिद्धानां समासतः ।
प्रव्यक्तानि विधास्यामः[17] लक्षणान्यधुना वयम् ॥ ११७ ॥

सौष्ठवं स्थापना[18] रेखा डालश्चालिश्चलावलिः[19] । (६)
ललिस्तृकनिरुल्लासः सुकलासमुरोऽङ्गणम् ॥ ११८ ॥ (११)

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1. पार्यापण 2. दि 3. हंसः सतं 4. त 5. The actual words are not quite clear, though from the name, the nature of the movement is obvious. 6. मतिः 7. णे 8. पद्माः 9. द्धा 10. ष 11. Metrically wanting in a syllable here; च, अपि or एव might have been here. 12. अत्र 13. शं 14. तः 15. क 16. लागोस्य 17. म missing. 18. णा 19. वलावलिः Cālivaḍa in S. Ratn. Owing to the defective condition of mss., these

भावः थरहरं[1] कित्तुर्देशीकारं निजापणम् । (१६)
डिल्लायी ल्वणिर्गीतवादिता[2]भिनयाह्वयाः ॥ ११९ ॥ (२१)

लयः कोमलिक्कोयारः[3] ततोऽनीकीतिसंज्ञकः । (२५)
अङ्गहारमनोधर्माविङ्गानङ्गं विवर्तनम् ॥ १२० ॥ (२९)

रिङ्का[4] मुखरसष्ठेवा विहसी थसकस्तलम् । (३५)
वितलं रसवृत्तिश्च ततो मसृणताभिधम् । (३८)
[5](अनुमानं प्रमाणा)ख्यं लङ्घितांशगती तथा ॥ १२१ ॥ (४२)

सुसन्धिः पादपाटाख्यं गतिस्थं चण्डनाभिधम् । (४५)
षट्चत्वारिंशदित्येषामथ लक्षणमुच्यते ॥ १२२ ॥

[6]यदुक्तं* सौष्ठवं स्थानं[7] तदेवात्रावगम्यते ।
किन्तु तस्यावगन्तव्या खर्वता[8] त्रिविधा निजैः ॥ १२३ ॥

‡चतुर्भिरथवाष्टाभिरथ द्वादशभिर्मता ।
अङ्गुलैरिह नर्तक्या जानुवङ्क्षण[9]नामनात् ॥ १२४ ॥

Deśi-lāsyāṅga names are preserved differently and in a corrupt manner in different texts, S. Ratn. (VII. 1215 ff), S. S. Sāra (TSS. pp. 71-2) and S. Cint. The number also differs, 10 in S. Ratn., 20 in S.S. Sāra, 27 in S. Cint. and 46 in our text.

1. स्थाहरर 2. वाधान or वाद्यता 3. कोयीरः 4. Second letter not clear; Riṅkā is the form in the definition below. 5. Bracketted portion dropped. 6. अ 7. सायंः 8. सर्वता 9. वंघेन

* See above p. 79 under the first sthāna Vaiṣṇava ; also pp. 82–83.

‡ These 4 lines occur earlier also under the general observations on Sauṣṭhava, pp. 82-83 above.

इच्छया भूमिपालानां तत्तद्देशानुसारतः ।
अतः परं तु खर्वत्वं[1] परं नृत्ये न शोभते ॥ १२५ ॥ (सौष्ठवम्) (१)

रेखायालङ्कृता रम्या स्थितिर्मुखरसेन च ।
नृत्यस्या[2]भिनयानां वदन्ते सा स्थापना तदा ॥ १२६ ॥ (स्थापना) (२)

अङ्गानां यत्र सर्वेषां मिथः शोभावि[3]धायिनाम् ।
सौष्ठवे सं(?)[4]निविष्टानां स्वक्षेत्रेषु यदा (?)[5] स्थितिः ।
हरेदखिलचित्तानि सा रेखेत्यभिधीयते ॥ १२७ ॥ (रेखा) (३)

मन्दानिलचलत्[6]पद्मदला[7]न्तजल[8]बिन्दुवत् ।
निभृतोऽङ्गस्य सञ्चारान्नृत्येऽसौ डाल उच्यते ॥ १२८ ॥ (डालः) (४)

मृदुमध्यलयं तालसाम्यरम्यं समागमम्* ।
त्र्यश्रत्वबहुलं पादकरकट्यूरुचालनम् ।
सममेव भवेद्यत्र सा चालि[9]रभिधीयते ॥ १२९ ॥ (चालिः[10]) (५)

सैव साम्मुख्य[11]भूयिष्ठा[12] सौष्ठवं न विमुञ्चति ।
यदा द्रुतलयो[13]पेता तदा प्रोक्ता चला[14]वलिः ॥१३०॥ ([15]चलावलिः) (६)

संगीतप्रातिसंभूतः [16]तत्सौन्दर्यनिरन्तरः ।
आनन्दातिशयः कोऽपि ललिरित्यभिधीयते ॥ १३१ ॥

तालच्छन्दानुगं तिर्यगु[17]पाङ्गादिवि[18]चालनम् ।
सुकुमारं विलासाढ्यं ललि[19]रित्यूचिरेऽपरे ॥ १३२ ॥ (ललिः[20]) (७)

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1. सर्वत्वं 2. नृत्यासा 3. भि 4. श 5. स्वक्षेत्रसुहता 6. वला 7. जला 8. दल 9. 10. चारि 11. ख 12. ष्ठ 13. हि द्रतयो 14. 15. बला 16. तदा सौ 17. गो 18. व 19. 20. लडि

* The significance of 'Samāgama' is not clear.

प्रकारैः शिरसस्तालल्लयच्छन्दानुसारिभिः ।
गतौ यद्वत्[1] स्थितौ तद्वत् तत्तद्भाव[2]मनोहरैः ।
रसिकप्रेक्षकानन्ददायिनी तृकनिर्भवेत् ॥ १३३ ॥ (तृकनिः) (८)

तालाद् द्वित्रिगुणैः शैघ्र्याद् भावाभिव्यञ्जकैर्यदा ।
श्लथसन्धिभिरङ्गस्य सूक्ष्मैरुल्लसनं मुहुः ॥ १३४ ॥ (उल्लासः) (९)

[3]नर्तकीहरणं (?) गीतवाद्यानां मध्ये मध्ये* विधीयते ।
शोभनं प्रौढनर्तक्या सुकलासं तदा भवेत् ॥ १३५ ॥ (सुकलासम्) (१०)

ऊर्ध्वाधः पुरतः[4] पश्चात् स्कन्धयोः स्तनयोरपि ।
द्रुतं विलम्बितं यद्वा ललितं तालमानतः[5] ।
पर्यायाचालनं[6] यत्र स्यादुक्तं तदुरोऽङ्गणम्[7] ॥ १३६ ॥ (उरोऽङ्गणम्) (११)

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1. यद्वा 2. तद्वत्तद्भावगतौ Here गतौ is repeated; part of तत्तद् is dropped owing to the proximity of तद्वत्. 3. The line is corrupt and probably contains parts of two lines; नर्तकीहरणं, itself a likely corruption of यदेकीकरणम्, forms the beginning of the first line and the second line may be......गीतवाद्यानां मध्ये मध्ये विधीयते । Sukalāsa is the concerted display of the voice and the instruments along with the dance in between courses of dance. Compare S. Cint.

विधाय चारीलास्याङ्गपादादीनां तु चालनम् ।
मेलनं गीतवाद्याभ्यां विदधात्यन्तरान्तरा ।
प्र-भा नर्तकी यत्र सुकलासं तदुच्यते ॥

which is, as in other cases, pretty close to Jāya.

4. B. परतः 5. B. ललि.......भुमानतः । 6. A. B. तालनम् 7. A. B. ङ्कणम्. C. ङ्गना.

* The long gap in A and B ends here.

[1]स्यान्नृतसहितं[2] गीतं वाद्यं[3] च लय[4]सम्मितम् ।
नर्तक्याः[5] प्राप्य[6] हृष्यन्त्याः[7] पुष्यन्त्याः[8] पुलकाङ्कुरान् ।
नृत्तस्य[9] विरतिः[10] क्षिप्रं[11] भाव इत्यभिधीयते ॥ १३७ ॥(भावः)

भुजावधि यदा शीघ्रं कम्पनं[12] कुचकुम्भयोः ।
समुल्लसति[13] नर्तक्याः तदा[14] थरहरं [15]मतम् ॥ १३८ ॥ (थरहरम्[16])

स्तनयोः*भुजयोः कट्योः[17] स्पन्दनं तालसंमितम् ।
सलीलं नर्तकी कुर्याद्यत्र तत्[18] कित्तु[19] कीर्तितम्[20] ॥१३९॥ [21](कित्तु)

नानादेशोद्भवं नृत्यं तत्तद्रीति[22]मनोहरम् ।[23]
अग्राम्यं दृश्यते यत्र देशीकारं तदुच्यते ॥ १४० ॥ (देशीकारम्)

[24]सौष्ठवं रेखया[25] युक्तं प्रेक्षकेच्छाप्रमाणवत् ।
हस्तानुगतभावार्द्रदृष्टिभिः सुमनोहरम् ।
[26]अप्रयत्नकृतं नृत्ये[27] निजापणमुदीरितम् ॥ १४१ ॥ (निजापणम्)‡

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1. A. B. स्व 2. A. B. C. गीतवाद्यं. 3. A. तलल B. तालेव C. वलय. Va-Ca confusion is very common in C. 4. क्या 5. B. प्र 6. A. B. C. हर्षन्त्याः 7. A. B. C. पुष्पन्त्याः 8. A. B. नर्तेन C. वभून 9. A. रहति B. रहितं C. निरतिः 10. क्षिप्ते Bhāva is, as is clear from the drift of the definition, the artiste losing herself in the music and suddenly, in the ecstacy of her musical thrill, standing still for a while without dancing. S.S. Sāra has this (p. 71) and this forms a natural corollary of Lali. 12. A.B. Gap; this word lost. 13. B. सित C. सिति 14. B. Gap; word lost. 15. A. धरहरं C. चरहरं 16. A. धरहरम् 17. B. ट्य 18. A. नत् 19. A.B. कीर्त्तु 20. A.B. कीर्तनम् 21. A.B. किन्तु 22. B. तद्रीति 23. A. मनोभवाम् B. मलोभुवाम् 24. A. B. सौप 25. A.B. रैखय 26. A.B. अ wanting. 27. A.B. कृत्ये च.

* Gap in C. extending over twenty lines.

‡ Nijāvana in S. Cint. whose definition of this aṅga is very close to Jāya.

भावार्द्र[1]हृदयं हेला[2]मन्थारामन्द[3]सौष्ठवम् ।
[4]श्लथं मधुरमङ्गं चेद् डिल्लायी[5] कथिता तदा ॥ १४२ ॥ (डिल्लायी[6†])

यत्राङ्गानां प्रयोगेषु नमनं दुष्करेष्वपि ।
अश्रमेण भवेत्सेयं लवणि:[7] [8]प्रणिगद्यते ॥ १४३ ॥ (लवणि:[9])*

सुगीतवर्णकाकुभ्यां सदृशस्य लयेन च ।
वाद्यस्यानुगुणं[10] नृत्येद्[11] यत्र सा गीतवाद्यता ॥ १४४ ॥ (गीतवाद्यता)‡[12]

गीतवाद्येऽनु[13]करणान्यङ्गहारांश्च............ ।
......................यथावद्विदधीत[14] चेत् ॥ १४५ ॥

अङ्गैश्चेतोहरैर्भावगर्भैरभिनयस्तदा ।
गीतार्थाभिनयो(ऽन्यैस्तु गण्यते?)[15]ऽभिनयः पुनः[16] ॥ १४६ ॥ (अभिनयः)

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1. A.B. भार्द्र 2. A. B. लात् 3. A. स्कन्थरंमन्थ B. मन्थरं मन्द 4. A B. श्रतन् 5-6. A. डिल्लाधि 7,9. A.B. नवनि: 8. B. प्रा 10. A. गुणे B. गणे 11. A.B. त्ये 12. A.B. Name missing. 13. These words and what follow in the next line are written as one Anuṣṭubh pāda which is not possible. 14. A विधीय B. विदधीय 15. A. नयोरयं त B. नयो रण्यते 16. A.B. पुमान् This line obviously contains an alternate definition of Abhinaya according to others, viz., that it is just the Abhinaya of the meaning of the song (gītārtha). रण्यते may be गण्यते and the previous bit अन्यैस्तु may have been dropped by haplography.

† Ḍallāyī in Vema ; Ḍhillāyī in Pārśvadeva.

* Tavaṇi in Pārśva.

‡ This comprises two Aṅgas.

[1](प्र)वर्तमाने एकस्मिन्[2] नवौ यत्र[3] परौ लयौ ।
[4]योजयन्त्या यथायोग्यं[5] नर्तक्यापि प्रगल्भया[6] ।
नृत्येते[7] चक्रवच्चारु[8] नृत्येऽसौ लय उच्यते ॥ १४७ ॥ (लयः)

लयक्रीडाभिरङ्गानां वर्तनावलनादिभिः ।
सज्यते सुकुमारा*भिरार्द्रता[9] मनसो[10] भृशम् ।
तन्वङ्ग्या[11] सहजा[12] नृत्ये सेयं कोमलिका मता ॥ १४८ ॥ (कोमलिका)

नृत्यस्यावयवाः पूर्वं[13]प्रक्रान्ताः[14] ताल[15]युक्तिभिः ।
गत्या[16] सर्वाङ्गशोभिन्या वर्धेरन्[17] उत्तरोत्तरम् ।
नर्तक्याश्चतुरायाश्चेदोयारः कीर्तितस्तदा[18] ॥ १४९ ॥ (ओयारः)

गीतवाद्ये यदा ताल[19]लये च[20] स्खलनं[21] विना[22] ।
नर्तकी तनुते नृत्तं[23] तदानीकीति[24] कीर्तिता[25] ॥ १५० ॥ (अनीकी)

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1. A.B. 'प्र' wanting. S. Cint. has here प्रवर्तमाने; also metrical considerations require it. 2. A.B. य एकस्मिन् It might have read लये कस्मिन् with just वर्तमाने, but then कस्मिन् will have to be taken as कस्मिंश्चित् 3. A. नव यत्र B. अपरत्र 4. A.B. Gap wrongly indicated. 5. A.B. यथा यथा यो 6. A.B. Runs into next line. 7. A. B. नृत्यते स्म 8. A.B. चक्रचारु 9. A.B. राद्दता 10. B शो 11. A.B. तद्वयङ्ग्या C. मृद्वङ्ग्या 12. A.B. स्वभया 13. C. स्मृत्वे 14. A.B. Visarga wanting. C. word missing. 15. C. missing. 16. C. माया 17. A. बन्धेरन् C. वर्द्धः 18. C. प्रकीर्तितः without तदा 19. C. ताले 20. A.B. चुः 21. A.B. स्खलितं 22. A.B. After this is found लये चुः extra repeated from end of the first pāda of the verse. 23. A B. नृत्यं 24. A.B. नि।किति: 25. A.B. तदा after this.

* C. starts again here. But before this and after स्तनयोः there is the word निष्पाट whose anvaya in not clear.

सरचापलतेवाङ्गयष्टिः[1] पार्श्वद्वयेन[2] चेत् ।
सविलासा[3] मिलत्ताललया विनमति[4] क्रमात् ।
हरणादन्तरङ्गाणामङ्गहारस्तदा मतः ॥ १५१ ॥ (अङ्गहारः)

[5]उपदिष्टात् पृथग्दृष्ट्या[6] मनोवृत्त्यनुकूलया ।
हस्ताद्यङ्गक्रियायोगं प्राप्तया व्यञ्जितो[7] गुणः ।
कोऽप्यपूर्वो[8] मनोहारी मनोधर्मो निगद्यते ॥ १५२ ॥ (मनोधर्मः)

नृत्ते यल्लास्य[9]मुद्दिष्टं निजै[10]रङ्गैस्तदान्वितम् ।
अङ्गमित्युच्यतेऽनङ्गं[11] ताण्डवाङ्गतरङ्गितम् ॥ १५३ ॥ (अङ्गमनङ्गं च)

करण[12]भ्रमरीपादचारीहस्तैर्यथोचितम् ।
वाद्याक्षरसमं[13] नृत्येद्यत्र तत्स्याद्विवर्तनम् ॥ १५४ ॥ (विवर्तनम्) ॥

[14]उद्धृत्य चालयित्वाङ्ग[15]माहरन्ती सविभ्रमम् ।
जनं वञ्चयमानेव[16] पार्श्वतः पुरतोऽथवा ।
नर्तकी[17] तनुते[18] नृत्तं यदा झङ्का[19] तदा मता ॥ १५५ ॥ (झङ्का[20])

[21]तत्तन्नृत्तोचिताभीष्ट[22]नेपथ्यरचनाभुवः ।
प्रसन्नमुखरागस्य कान्तिर्मुखरसः स्मृतः ॥ १५६ ॥ (मुखरसः)

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1. A.B. no visarga 2. A.B. दयेन 3. B. स 4. A. विनः मति C. विरमति 5. A. उपत्रृष्ट्यात् B. उपदतव्यात् 6. C. Corrupt. 7. C. Corrupt. 8. A.B. कोपूर्वो 9. C. मन्दास्य 10. B.C. ज 11. A.B. रङ्गं 12. C. णं 13. C. Corrupt. 14. C. अन्तां 15. A.B. उच्चलयित्वाङ्ग 16. B. याचमानेव 17. A.B. कीं 18. A.B. तो 19, 20. B. शङ्का C. रिङ्का The S.S. Sāra calls it झङ्का and in the S. Cint. ms., it is found as त्सङ्का 21. B. whole verse dropped. 22. C. Gap here; second pāda lost.

उत्तरङ्गौ यदापाङ्गौ[1] स्वभावाद्भावगर्भितौ[2] ।
नर्तने वामनेत्रायाः[3] स्यातां[4] ठेवा[5] तदा मता ॥ १५७ ॥ (ठेवा)
स्मितं[6] वक्त्रस्य विहसी[7]पद्मस्येव[8] मनोहरम् ॥ १५८ ॥ (विहसी)

[9]चञ्चरीकनमद्गुच्छ[वल्ली][10]लीलानुकारिणी ।
स्तनाधोदेशनमनाद्[11] यदा[12] त्रस्तेव नर्तकी[13] ॥ १५९ ॥

[14]वाद्यानुगं[15] विलासाढ्यं[16] स्तनाधो नयनं[17] सकृत् ।
मध्ये मध्ये प्रकुर्वीत नृत्तस्य धसकस्तदा ॥ १६० ॥ (धसकः[18])

पाटाद्याः[19] प्रतिभासन्ते दुष्करास्सुकरा इव ।
[20]क्रमाद्यङ्गसमायुक्ता यत्र तत्तलमुच्यते ॥ १६१ ॥ (तलम्[21])

चारीपाटादिकं यत्र सुकुमारं निसर्गतः ।
कृतं बलेन[22] कठिनमेत[23]द्वितल[24]मीरितन् ॥ २६२ ॥ (वितलम्[25])

संभोगो विप्रलंभो वा गीतस्यार्थोऽभि[26]नीयते ।
अङ्गैर्यथोचितैः[27] नृत्तैः तद्भावाकृष्टचित्तया[28] ।
नर्तक्या यत्र भावज्ञा[29] रसवृत्तिमिमां विदुः ॥ १६३ ॥ (रसवृत्तिः)

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1. B. वाङ्गौ 2. C. गर्वितौ 3. A.B. वमनेत्रया 4. A. स्यातौ B. स्यात् 5. A. तावा B. तावो 6. C. स्मृतं 7. A.B. सि 8. B. वर्त्मस्येव 9. B. स C. This whole line missing in C. 10. A.B. Gap restored from sense and S. Cint. 11. A. धमना B. मदन C. मननात् 12. A. दन्या B. दत्या 13. A.B. क. 14. A पा 15 A.B. प. B. 16. A.B. थं 17. A. स्तनयोन धनम् 18. A. धसका: B. Name missing. 19. B. पाठाद्या: 20. C. क; This letter alone is found; then without indication of gap, latter quarter of the line is found. 21. A.B. तद्ध 22. B. कृतवं लेन 23. A.B. कमेत...... 24. A.B. तद्ध 25. A. द्वितद्धम् B. वितद्धम् 26. A. द्वि 27. C. तं 28. C. चिंतया 29. C. The whole pāda dropped.

अभिव्यञ्जित[1]शृङ्गारा स्निग्धा दृष्टिः[2] विराजते[3] ।
नृत्तहस्त[4]सखी यस्यामियं[5] मसृणता मता ॥ १६४ ॥ (मसृणता)

नृत्तप्रस्तुतयोर्गीतवाद्ययोस्सदृशं दृढम्[6] ।
कृतैक[7]भ्रू[8]लताक्षेपा वितर्कयति[9] नर्तकी ।
[10]डोलायितमना यस्मिन् अनुमानमिदं मतम् ॥ १६५ ॥ (अनुमानम्)

प्रमाणं गीतवाद्याभ्यां नृत्तस्य समता भवेत् ॥ १६६ ॥ (प्रमाणम्)

यदा विश्रम्य[11] विश्रम्य[12] लङ्घयन्ती मुहुर्मुहुः ।
[13]लास्यस्यावयवान्[14] नृत्ये नर्तकी[15] लंघितं तदा ॥ १६७ ॥ (लंघितम्)

शस्त्र[16]व्यायामभेदेषु नर्तनेष्वितरेष्वपि ।
रम्यानंशान्क्षणं नृत्ते नर्तकी दर्शयेद्यदा[17] ।
उचितावसरे[18] कांश्चित्[19] तदांशगतिरुच्यते ॥ १६८ ॥ (अंशगतिः)

[20]भाण्डवाद्यात्पृथग्भाण्डवाद्यप्राप्तौ विचक्षणा[21] ।
तालात्तालान्तर[22]प्राप्तौ यथा सन्धिर्न लक्ष्यते ।
[23]तथा चेन्नर्तकी[24] नृत्येत्[25] सुसन्धिः सोऽभिधीयते ॥ १६९ ॥ (सुसन्धिः)

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1. C. विजित 2. B.C. ष्टि 3. A.B. जिते 4. A. स्ते 5. A. म B. व 6. A.B. द्रुतम् 7. B. तौक 8. B. द्रु 9. A.B. वितर्क इति 10. B. सोढायित C. —लायत 11, 12. श्राम्य 13. C. वाद्यस्य 14. A.B. वे 15. C. नृत्तेका 16. C. Gap; next two words dropped. 17. A.B. त्तदा 18. B. उचितप्रसरे 19. A. कश्चित् 20. A. भाण्डावन्या: B. भाण्डावद्या: 21. B. प्रचक्षणा C. विचक्षणम् 22. A B रं 23. C. first two letters missing. 24. B. चेनं 25. A.B. नृत्येषु C. नृत्यये

स्फुटमुच्चारयन्तीव[1] वाद्यपाटा[2]क्षराणि चेत् ।
पाद[3]पाटै[4]र्निजैः पूर्वकायरेखा[5]ममुञ्चती[6] ।
नर्तकी ललितं[7] नृत्येत्पादपाटः[8] तदा मतः ॥ १७० ॥ (पादपाटः[9])

मार्गदेशीगतं यद्वा समग्रं लक्षणान्वितम् ।
[10]वाद्यतालयुतं नृत्तं गतिस्थं प्रणिगद्यते[11] ॥ १७१ ॥ (गतिस्थम्)

गीतानुगस्य वाद्यस्य गीतेन रहितस्य वा ।
उचितं नर्तनं कृत्वा तदन्ते प्रौढनर्तकी ।
नृत्यस्य त्यागमाधत्ते[12] सौष्ठवेन युताथवा[13] ॥ १७२ ॥

[14]क्षणं निष्पन्दितैरङ्गैस्तिष्ठेच्चित्रार्पिता[15] यथा ।
यत्र चण्डन[16]मित्येतत् नर्तकैः[17] परिकीर्तितम् ॥ १७३ ॥ (चण्डनम्)[18]*

॥ इति देशीलास्याङ्गानि ॥

नर्तने गतयस्तिस्रो द्रुतमध्यविलंबिताः[19] ।
दीर्घाल्पतालकालेषु[20] संभवन्त्यखिले[21]ष्वपि ।
एताः[22] शुद्धाः[23] पुनस्तासां[24] संकीर्णाः[25] संकरात्[26] मिथः ॥ १७४ ॥

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1. A.B. इव missing. 2. A.B. दा 3. C. पद 4. A.B. दैः 5. B. रेखा missing 6. A. ममुञ्चयति B. ममुञ्चयन्ति; also a wrong gap indicated after this. C. ममुञ्चयति 7. A.B. ता 8. A.B. दाः 9. A.B. दः C. पदपाटः 10. B. पा 11. A.B. प्रतिपद्यते 12. A.B. माथ 13. A.B. सौष्ठवेन यने न वा 14. A.B. क्षणात् 15. B. तिर्यञ्चित्रार्पिते 16. A.B. तच्चन 17. A.B. की 18. A.B. चण्डम् 19. A. तं B. तः C. ता 20. A.B. वाद्येषु 21. A. जले B. जिले 22. A.B. ता 23. A.B. सिद्धाः 24. A. नां 25. A.B.C. र्णा 26. A.B. रा C. शंकरो

* *Cf.* S.S.Sāra where this is given earlier on p. 53, śls. 140 ff.

आदिमध्यावसानेषु राजन्ति[1] स्वयमेव याः[2] ।
ताः[3] शुद्धाः[4] स्युर्द्वयोर्योगात् सङ्कीर्णास्त्रिसृणामपि ॥ १७५ ॥

द्विवारचरण[5]न्यासं तालस्यैकस्य[6] मानतः ।
कुर्वती नर्तकी गच्छेद्यस्यां सा[7] कथिता द्रुता[8] ॥ १७६ ॥

[9]एकवारं तु मध्या स्यात्[10] तालमानं तु तत्पुनः ।
*एकवारमियन् (?)धीरैः विनिर्दिष्टा विलंबिता ॥ १७७ ॥

विलंबितद्रुता मध्यविलंबा द्रुतमध्यमा ।
तिस्रः स्युः[11] वृत्तय[12]स्तासामिति षट् सङ्करात्[13] द्वयोः ॥ १७८ ॥

तयोरेव तु कस्या[14]श्चिदावृत्त्या संभवन्ति[15] षट् ।
मध्याद्यन्ते द्रुताद्यन्ते विलंबाद्यन्तिमे इति[16] ॥ १७९ ॥

द्रुतमध्यविलम्बाथ मध्यद्रुतविलम्बिता[17] ।
विलम्बद्रुतमध्या च मध्य[18]लम्बितत(स?)द्रुता ॥ १८० ॥

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1. A. राजश्री B. राजन्ती C. रायन्ति 2. A B. या C. जाः 3. A.B. तां C. भाः 4. A.B.C. द्धा 5. A.B. द्विवारणरस C. द्विवारणं चरणं 6. A.B. क्येन 7. A. स 8. A. तः C. ताः 9. C. This and the next line missing. 10. B. स्या 11. A.B. तिस्रस्यः 12. C. Corrupt. 13. A.B. रा C. Corrupt. 14. C. क- 15. A.B. न्ति 16. A.B. जति 17. A.B.C. का A. has an extra वि after का 18. A. लम्य B. लक्ष्य

* The portion describing Vilambita requires correction; it should mean the further lengthening out of the tempo of the beat.

लम्बमध्यद्रुता तद्वत् द्रुतलंबितमध्यमा ।
भवन्ति[1] संकरात्[2] षट्-[3] स्युर्मता[4] एकविंशतिः ॥ १८१ ॥

परिवर्तसमाना[5] ये तालानां[6] नियता लयाः ।
मानसाम्ययुजो[7] ये च तैरेव प्रौढया गतौ ।
नर्तनीयं विपर्यासात्[8] अप्युक्तोऽर्द्धाङ्ग[9] रेखया ॥ १८२ ॥

आदितालैकतालाख्यमण्ठिका[10]प्रमुखा इमे ।
परिवर्तसमा ज्ञेयाः[11] तालाः[12] ताल[13]विचक्षणैः ॥ १८३ ॥

प्रतितालद्वितीयाख्यौ[14] निस्सारुकतृतीयकौ[15] ।
एवमादी[16] मिथो[17] ज्ञेयौ तज्ज्ञैः मानसमाविति ॥ १८४ ॥

गतिरेकसराऽन्या तु द्विसरा त्रि[18]सरा ततः[19] ।
तिस्रस्तु गतयो दिक्षु संभवन्त्य[20]खिलास्वपि ॥ १८५ ॥

सताला सहजा पादसृति[21]रेकसरा[22] मता[23] ।
[24]सकृदाद्यं विनिक्षिप्य निक्षिपे[25]च्चरणं परम् ॥ १८६ ॥

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1. A.B. एवं त्रिष 2. B. संस्कारात् 3. A. षट् स्युः which is wanting in one syllable for metre. B. षष्ट्यः C. ष... 4. निर्मिता 5. A.B. वर्त्समाना 6. A.B. वेतालां नां 7. A. जां 8. A.B. त 9. A. द्यकेदाध्यां 10. A.B. मधिका C. मविका but can be read also as मठिका 11. A. यात् B. या 12. A.B. लात् 13. C. the second Tāla dropped. 14. A. यो 15. A.B. मनीकौ 16. A.B. एवं मादौ C. एममादौ 17. A.B.C. थौ 18. A.B. ति 19. B. रातः 20. A.B. त्य 21. A.B. पातस्तुती C. पादस्तुति 22. A.B. रेतिसमा 23. C. गताः 24. A.B. सकृतादाद्यं 25. A.B. क्षेपा

भूघृष्ट[1]निकटे[2] तस्य न्यस्यन्नायं[3] पुरस्सरम्[4] ।
[5]यस्यां पर्यायशो धीरैः द्विसरेय[6]मुदीरिता[7] ॥ १८७ ॥

अस्यामेव यदा[8] पूर्वैस्त्रिवारं[9] चरणस्सरेत्[10] ।
द्विवारं पूर्ववच्चान्यः त्रिसरेति तदा[11] मता ॥ १८८ ॥

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[12]अग्रतः पृष्ठतोऽवर्ज्य[13] दिक्षु पट्स्वपरास्वपि[14] ।
स्वस्तिकं घटयेत्पूर्वः[15] परो[16] विश्लेपयंत्सरेत्[17] ॥ १८९ ॥

*एतास्वेव यदा ताः स्युः[18] तदा स्वस्तिकपूर्विकाः[19] ।
अनन्ताः स्यु[20]रिमा[21]श्चारिपाट[22]लास्याङ्गसङ्गताः ॥ १९० ॥

सलीलाः[23] सौष्ठवोपेताः[24] सोल्लासाः[25] साक्षिविभ्रमाः[26]† ।
[27]सहस्तकरणाः कस्य[28] गतयो न मनोहराः[29] ॥ १९१ ॥

॥ इति गति[30]लक्षणम् ॥

इति श्रीमन्महाराजाधिराज - गणपतिदेव - गजसाधनिक-जायसेनापति - विरचितायां नृत्तरत्नावल्यां देशीपाट[31]चारी[32]लास्याङ्ग-गति[33]-लक्षणं नाम षष्ठोऽध्यायः ॥

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1. A.B. कृष्ट 2. A.B. श्मिकटे 3. A. न्यस्यतोयं B. न्यस्सतोय: 4. A.B. रे 5. A. यस्याय–शौधिरैः B. यस्यायशौधिनेः C. यस्यापयोश्रसो 6. B. –परेय 7. A.B. मुद्रदीरिता 8. B. word dropped. 9. A.B. त्रिसारः 10. C. चरेत् 11. A.B. यदा 12. A.B. अतः 13. A. वर्जे B. वज्ज C. वर्यं The emendation अवर्ज्य means 'in such a manner that no dik or side is omitted.' 'Varjya' and 'Avarjya' are well known terms in music for notes to be omitted or not omitted. 14. A. पव्यस्वपि B. षष्ठयस्वपि 15. A. पूव B. पूर्वं 16. A.B. रो 17. A.B. श्चितश्लेपयन्तसरेत् C. last word चरेत् 18. A.B. तस्य 19. B. तः 20. A.B. स्य 21. A.B. मो 22. द 23,24,25 A.B.C. Visargas dropped. 26. B. भ्रूभ्रमा 27. A.B. स missing. 28. A.B. कारणाभकस्य 29. A.B. रः 30. A.B. गति missing. 31. A.B. द 32. A.B. चारी missing. 33. B. गति missing.

* Qualifies गतिषु

† Means अक्षिविभ्रमसहिताः

[अथ सप्तमोऽध्यायः]

तिथिस्सर्वा विना रिक्ता[1] त्रयो वारा बुधादिमाः[2] ।
हस्तः[3] शतभिषग्पुष्यावनूराधोत्तरात्रयम्[4] ।
धनिष्ठा[5] रेवती ज्येष्ठा नृत्यारंभे प्रशस्यते ॥ १ ॥

सौधे केलिवने रम्ये शाद्वलेऽन्यत्र वा शुभे* ।
स्थाने[6] योग्या विधातव्या वितानादिविचित्रिता[7] ।
स्थिरा श्लक्ष्णा समा गौरी[8] कृष्णा[9] वा रङ्गभूर्मता ॥ २ ॥

हेमन्ते शिशिरे चोष्णा[10] वसन्तग्रीष्मयोर्हिमा[11]§ ।
†घनागमापगमयोः[12] साधारणगुणा[13] तथा ‡ ॥ ३ ॥

विघ्नेश्वरं[14] सुरज्येष्ठं[15] वैकुण्ठप्रमुखान् सुरान्[16] ।
भारतीं[17] चण्डिकां[18] मातृ[19]समाजं[20] कुलदेवताम्[21] ॥ ४ ॥

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1. A.B. क्ताः 2. C. मे 3. A.B. स्ता 4. A.B. रायणम् 5. B. ष्ठो 6. A.B. न 7. A.B. तो 8. A. गिरा B. गीर 9. A. भृष्णा 10. A.B.C. स्वोष्णा 11. B. माः C. विनाजं 12. A.B. पगंयो 13. A.B. गुणाः C. गुणे 14. A.B. विश्वेश्वर 15. A.B. पेज्यष्ठ 16. A.B. वैकुण्ठशितिकण्ठराः। 17. A.B. भारती: C. सरस्वती 18. A. B.C. का 19. A.B. ता 20. A. सामा B. समानं 21. A.B.C. ता

* *Cf.* Someśvara, Mānasollāsa, at the end of the dance section:

हर्म्ये वा गृहमध्ये वा प्राङ्गणे वा मनोहरे ।
उद्याने शाद्वले स्थाने कुर्यान्नृत्तविनोदनम् ॥

§ हिमा has to be understood as शीता

† Ghanāpagama is Śarad.

‡ The meaning is that the Stage or place of dance should be kept warm in Winter, cool in Spring and Summer and in normal temperature in Rains and Autumn.

आतोद्यमखिलं तालं[1] दण्डिकां[2] स्थूणयोर्द्वयम् ।
रङ्गभूमिमुपाध्यायं कन्यकाञ्च यथाविधि ॥ ५ ॥

विप्रेणाभ्यर्चयेच्छुभ्रैर्गन्धपुष्पाक्षताम्बरैः[3] ।
धूपैरारार्तिकैर्दीपैः[4] नैवेद्यैर्विविधैरपि ॥ ६ ॥

पट्सप्तवर्षदेशीयां गौरीं* यद्वा तु[5] रोहिणीम्† ।
कन्यां चार्वोरुकं[6] गाढं वसानां शिक्षयेच्छ्रमम्[7] ।
ततः स्तनोद्गमे जाते दधानामपि कञ्चुकम् ॥ ७ ॥

वैणवीं[8] दण्डिकां श्लक्ष्णां दोषहीनां सुखग्रहाम् ।
सप्तभिः पर्वभिर्युक्तां मूलतो[9] गात्रवर्तनैः[10] ॥ ८ ॥

गात्र[11]सौष्ठवसिध्यर्थं[12] कन्यानां स्तनसंमिताम् ।
[13]प्रागग्रमुदगग्रं वा स्थूणयोर्विनिवेशयेत् ॥ ९ ॥

[14]हस्ताभ्यां दण्डिकां धृत्वा नर्तकी[15] स्थैर्यसिद्धये ।
आचार्यस्योपदेशेन मार्गदेशीविभागतः ॥ १० ॥

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1. A.B. ल C. तं 2. A.B. दण्डका C. दण्डिका 3. A.B. तां वरैः 4. A.B. रातिगैः 5. B. ति C. थ 6. A.B. कुकं 7. A. श्रमान् B. शमान् C. शुभम्. It should properly be श्रमम् in singular. 'Śrama' means dancing exercises. 8. A.B. वैष्णवीं C. वैनवां 9. C. कुलतः 10. A. मातृवतनैः B. मात्रवर्धनैः C. मातृदैवतैः 11. A. गात्रं B. गात्रवं 12. A.B. र्थः 13. A. पादाग्र 14. B. कृता 15. A.B. कै

* A very young girl.

† A girl of about nine or one just attained puberty.

स्थानादीन् सुकरानादौ प्रयोगान्दुष्करान्[1] ततः ।
अभ्यस्येच्छनकैर्नित्यं यथा श्रान्तिः[2] न जायते ॥ ११ ॥

बुद्ध्वा सिद्धान् प्रयोगांस्तान् तालैस्संयोजयेत्पुनः[3] ।
अथैतान्[4] वक्त्रवाद्येन† गीतेनापि क्रमात्ततः ॥ १२ ॥

गुरुं सन्तोष्य बृन्देन सह स्वर्णाम्बरादिभिः ।
शुभे हि[5] पूर्ववत्पूजां विधायातोद्यवादकैः[6] ।
सार्द्धं[7] सर्वेण बृन्देन श्रमं कुर्वीत नर्तकी[8] ॥ १३ ॥

प्रौढायामथ[9] नर्तक्यां गीते वाद्येऽथ नर्तने ।
[10]पारंपर्यात्समायात[11]मभ्यासस्याप्य[12]गोचरम् ॥ १४ ॥

श्लोकानां पञ्चकेनात्र सार्धेन प्रकटीकृतम् ।
रहस्यमुपदेष्टव्यमाचार्येणे[13]दमादरात् ॥ १५ ॥

गीतस्यावयवा[14]नङ्गैः भावान्[15] दृष्टिविचेष्टितैः ।
हस्तैरर्थं[16]लयं[17] पद्भ्यां वर्णान्[18] पाटैः[19] प्रदर्शयेत ॥ १६ ॥

गीताक्षरसमं वाद्यमवाद्यं[20] गीतमेव वा[21] ।
लास्याङ्गैः[22] पाद[23]हस्ताद्यै[24]स्तन्मित्रै(श्रैः?) नृत्त[25]मानयेत् (?) ॥ १७ ॥*

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1. B. त्सुष्करान् 2. B. भ्रान्तिः 3. A. द्रुरुः 4. A.B. तां 5. C. क्षि
6. A. -द्यपादकैः B. दपादकैः 7. A.B. सर्वां 8. C. कुर्यात्प्रयत्नतः
9. C. यथाशक्त्याथ 10. A.B. परं पर्यात् 11. B. ता 12. A.B. पि
13. B. णे dropped. C. gap; whole word missing. 14. C. Corrupt. 15. A.B. वात् 16. A. र्थे 17. A. यया B. ययं
18. A.B. र्णाः 19. B. दैः 20. A.B. gap; word missing.
21. A.B. च 22. A.B. ङ्ग 23. A. ट C. gap 24. C. gap
25. B. हृत्त C. नृत्य

† वक्त्रवाद्य seems to refer to the oral recital of jatis or rhythm-syllables.

* The sense is not clear.

प्राणेशं[1] भावयन्ती[2] स्वं[3] मानसेन[4] सभापतिम् ।
गीतार्थो[5]पतितान् भावान् व्यञ्जयन्त्य[6]नुरञ्जयेत् ॥ १८ ॥

येषु येषु प्रयोगेषु प्रेक्षकाणां रुचिर्भवेत् ।
सम्यग्ज्ञातेङ्गिता[7] कामं भङ्ग्या[8] तांस्तान्[9] प्रदर्शयेत् ॥ १९ ॥

रसानां विनियोगेषु यतो हेतोः करो भवेत् ।
दृष्टिर्मनश्च भावश्च तत एव भवेत्क्रमात् ।
रसानां पुनरुत्पत्तिर्भावैर्भवति भावितैः ॥ २० ॥

॥ इति शिक्षापद्धतिः ॥

*अथ पात्रस्य नृत्तार्थं कथ्यते वाद्यपद्धतिः ।
मतङ्गस्य मते प्रोक्ता बृहद्देशीविधानतः ।
नृत्तप्रकरणे शुद्धा विचित्रा चेति[10] सा द्विधा ॥ २१ ॥

समहस्तो भवेत्तत्र प्राक्सर्वातोद्य[11]संभवः ।
प्रावृडा[12]रंभसंरंभगम्भीरांभोधरध्वनिः ।
रङ्गप्रत्यूहशान्त्यर्थं‡ नायकस्यापि[13] वृद्धये ॥ २२ ॥

वादनात्समहस्ताद्यैः[14] पाटै[15]रन्वर्थसंज्ञकः[16] ।
भृशं समप्रहाराभ्यां हस्ताभ्यामपि वादनात् ॥ २३ ॥

तदनु प्रविशेद्रङ्गे समपादेन नर्तकी ।
कृतसन्दंशिका[17] कुर्यात् वामपादं निकुट्टितम् ॥ २४ ॥

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1. B. शः 2. A. B. न्त 3. A. स्व 4. A. corrput. 5. B. र्थ C. र्थान 6. C. व्यञ्जयेता 7. A. B. ज्ञाने गीत C. ज्ञातेंङ्कि 8. C. Corrupt. 9. A. B. तास्ताः 10. A. B. वेति 11. A.B. नोद्य 12. A.B.—वृद्धा C. प्राविटा 13. C. भि 14. C. Corrupt. 15. B. पादैः C. षांगैः 16. A.B. कम् 17. A. सन्दंशिता B. सन्देशिता

*From here upto śl. 33, quoted in the Saṅgītasārāmṛta of Tulaja; see my Introduction to it (Music Academy edn.) pp. xlii-xliii.

‡ रङ्गप्रहर्षणीयार्थं in Sārāmṛta citation.

मुखत्रयेण[1] कुर्वीत साङ्गेन[2] पुटिलं[3] ततः ।
तत्र प्रवर्तयेद्गीतम[4]थैतद्विनिवर्तयेत् ॥ २५ ॥

कुर्यान्मुखत्रयेणाथ पदैरङ्गैः प्रवेशिकम्[5] ।
विदधीत कियत्कालं गतिं[6] मण्ठिकया[7] ततः ॥ २६ ॥

क्रमात्तदनु योजेन* खण्डयत्या पदेन[8] च ।
मलपेन तथाङ्गेन पाटैश्च सुमनोहरैः ॥ २७ ॥

शुष्कवाद्यं प्रयुञ्जीत प्रवेश[9]पदयोः[10] पुनः ।
शङ्ख[11]कांस्यादि[12]संभूता[13] मृदङ्गकरटोद्भवाः ।
पाटा विचित्रताहेतोः[14] वाद्याः श्रोत्रसुखावहाः ॥ २८ ॥

निर्दिष्टोऽयं विधिर्नित्यं भावि[15]तालचतुष्टये ।
गीतं मट्टेन[16] तत्रादौ किञ्चित्कालं प्रवर्तयेत् ॥ २९ ॥

ततः पूर्वोक्तमेवात्र शुष्कवाद्यं ततः परम् ।
अवच्छेदं[17] ततः कुर्युः अवधानपरायणाः ॥ ३० ॥

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1. A.B. यौ च 2. A.B. सनङ्गेन 3. C. पुटिनं Sārāmṛta-citation reads कुटिलं 4. A.B. ति 5. C. प्रदेशकम् Sārāmṛta-citation पदै रङ्गै प्रवेशकम् 6. A. तिः 7. A.B. मथितया 8. A. खण्डयत्पदेप्रेण B. खण्डयत्पादेप्रेन 9. A. शः 10. A.B. पादयोः 11. A.B. खं 12. A.B. कांस्याल Kāmsya is alright, but Kāmsyāla is obscure; it may be Kāhala which is also included in the orchestra; but the correct reading is likely to be कांस्यादि restored above. 13. A.B. संरुता 14. A.B. तो 15. B. भवि 16. A.B. मर्द्दन Sārāmṛta-citation अर्थेन 17. A. अयश्छेदं B. अयलद Sārāmṛta-citation लयच्छेदम् 18. A.B. कुर्याम्

* Yoja seems to refer to Yojana, another name for the **Tāla Ḍheṇkī**; See S. Ratn. V. 236 and S.S.Sāra p. 79, v. 55.

स्याद् द्वितीयतृतीयाभ्यां चतुर्थेनाप्ययं विधिः[1] ।
तालेनेति[2] मतङ्गेन निर्दिष्टा शुद्धपद्धतिः ॥ ३१ ॥

॥ इति शुद्धपद्धतिः ॥

स्वरै[3]र्बद्धेन[4] पाटै[5]श्च क्रमेण करण[6]त्रयम् ।
गेयं वर्णस्वरोपेतं गायनैरथ वादकैः[7] ॥ ३२ ॥

वाद्यं यथाक्षरं यत्र सा चित्रा पद्धतिः स्मृता ।
नर्तकी नर्तनं कुर्यात् तत्र वाद्याक्षरैस्समम् ॥ ३३ ॥

॥ इति विचित्रपद्धतिः ॥

रञ्जको रूपसंपन्नः प्रख्यातः[8] ख्यातवंशजः ।
भावुको[9] रसिकस्तालवेदी[10] गमककोविदः ॥ ३४ ॥

ध्वनिशारीरसंपन्नो रागाङ्गादिविचक्षणः ।
पञ्चाङ्गकुशलोऽव्यङ्ग[11]स्सर्वभाषाविशारदः[12] ॥ ३५ ॥

सुरेखो[13] वाद्यवित् प्रौढः[14] प्रस्तावोचितभाषणः ।
[15]गाता गीतप्रबन्धानां लास्य[16]ताण्डवपद्धतेः[17] ॥ ३६ ॥

विद्वानुत्प्लुति[18]पूर्वेषु करणेषु सलाघवः ।
भ्रमरीपादविन्नानालतिज्ञः प्रेरणी मतः ॥ ३७ ॥

वराटकमयैर्जातरूपरत्न[19]मयैरपि ।
भूषणैर्भूषितो भास्वद्भस्मोद्धूलितविग्रहः ॥ ३८ ॥

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1. A.B. विदुः 2. A.B. तालेनति C. तारेणेति 3. C. स्वर्णै 4. A. बन्धेन B. वद्धेन C. वर्द्धेन 5. A.B.C. पादै 6. A. णं C. सरण 7. A.B. पादकैः 8. A.B. प्रद्योतो C. प्रख्यात 9. A. एवको B. एवको C. भावको 10. B. दा 11. A.B. प्यङ्ग 12. A.B. दाः 13. A.B. सुखो 14. A.B. प्रौक्त 15. B. गता 16. A.B. लास्यां 17. A.B.C. तिः 18. A.B. त्पूति 19. A. वत

शिखावान्मुण्डितशिरा दधत्पुस्त[1]फणाधरम् ।
एकेन रङ्गयष्टिं[2] वा करेणान्येन चामरम् ॥ ३९ ॥

बिभ्रद् घर्घरिका[3]जाले जङ्घयोर्दृढ[4]संयते[5] ।
एकशो[6] द्वन्द्वशो वापि क्रमात्पूर्वप्रवेशितैः[7] ॥ ४० ॥

चतुर्भिरथवा षड्भिरष्टाभिर्वा[8] सहायकैः[9] ।
अभितः सहितः[10] स्वस्य[11] दधानैस्तुल्यवेषताम् ॥ ४१ ॥

समपादेन वा तिष्ठन् भुजङ्गत्रासितेन वा ।
[12]कृते यवनिकाक्षेपे सति रङ्गभुवं विशेत् ॥ ४२ ॥

[13]प्रेरणाङ्गानि पञ्च[14] स्युर्नृत्तकैवार[15]घर्घराः ।
विकटं गीतमित्येषां क्रमाल्लक्ष्म प्रचक्ष्महे[16] ॥ ४३ ॥

[17]तन्नृत्तं यद्द्विधा चोक्तं[18] लास्य[19]ताण्डव[20]भेदतः[21] ।
इतिवृत्त[22]प्रविख्यातचक्रवर्तिधराधिपान्[23] ॥ ४४ ॥

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1. B. फस्त C. प्रस्त 2. B. मार्ष्टिं 3. B. सधीरिका 4. A. ष्ट 5. C. संजति 6. A.C. शोः B. योः 7. C. तः 8. A.B. वः C. वद् 9. A.B. सयोधकैः C. गयोधकैः The emendation Sahāyaka is based on sense and Vema who, here as elsewhere, follows Jāya closely and has at this place सहचारिभिः. 10. C. सभितत् 11. A.B. स्वस्रा C. सस्य 12. A. लेयनवनिका B. लयेनवनिका C. ...यवनिका *Cf.* Vema तिष्ठन् यवनिकाक्षेपे कृते रङ्गभुवं विशेत् । 13. A.B. वे. Preraṇa is found also as Peraṇa. 14. A.B. ञ्चा 15. A.C. कैर्वार B. कैवारि 16. C. क्षते 17. C. य 18. C. योक्तं 19. A.B.C. स्यं 20. C. वं 21. C. Between भे and दतः two needless and indistinct letters. 22. A.B. नृत्त 23. A. प्रभृतिभिः चक्रवर्तिधराधिपान् B. प्रभृतिभिः चक्र etc. C. प्रविति विख्यात-चक्र etc. Prabhṛti is the needless excess that has crept into B. That 'Vikhyāta' is essential is seen from sense as well as Vema and Pārśvadeva (p. 73).

गुणैः शौर्यादिभिः स्तुत्वा तैस्तै[1]रेव सभापतेः[2] ।
स्तुतिर्वितन्यते[3] यस्मिन् कैवारोऽत्र स कीर्तितः ॥ ४५ ॥ (कैवारः)

अतालं[4] तालयुक्तं च घर्घरीवादनं[5] क्रमात् ।
अत्रोक्तो घर्घरस्तस्य प्रकाराः[6] सप्त कीर्तिताः ॥ ४६ ॥

चावडः[7] पडि[8]वाडाख्यो रुन्धः[9] सिरिमिरा[10]भिधः ।
ततः खलुहुला[11]लम्रपाटौ सिरिपिटी ततः ॥ ४७ ॥

क्रमाल्लक्षणमेतेषां कथयामोऽधुना वयम् ।
सशब्दं चावडः[12] पाद[13]तलाभ्यां[14] ताडनं भुवः ॥ ४८ ॥ (चावडः[15])

पादाग्रश्लिष्टभूर्भूमिं पार्ष्णिभ्यां पार्ष्णिनाथवा ।
पर्यायात्कुट्टयेद्यस्मिन् पडिवाडः[16] स कीर्तितः ॥ ४९ ॥ (पडिवाडः)

*रुन्धः[17] स्याद्युपगत्सृत्वा[18] पुरः पादतला[19]ग्रयोः ।
दुष्करो यः[20] प्रयोगः[21] स्यात् विरलो हास्य[22]साधकः ॥ ५० ॥ (रुन्धः[23])

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1. A.B. तस्मै 2. C. An extra letter after सभा 3. A.B. तन्वते 4. A.B. आताल C. अलातं 5. A.B. कं 6. A.B. रः 7. A. ढे 8. C. रि 9. C. Corrupt. 10. C. हिरा 11. A.B. खल्वभुला 12. A. चापडः 13. A. दा B. दं 14. A.C. तालाभ्यां 15. A B. वात्द्धः 16. C. परिवालः 17. B. रुद्धः C. रुण्डः 18. A. दुपगन्तृत्वा B. दुपगन्तृत्वा 19. A.B. लता 20. A.B. यं 21. A.B. गे 22. B. ह्रस्य 23. C. रेण्डः

* The Gharghara is given only six aṅgas in S. Ratn. and all the rest except this aṅga, Rundha, are mentioned by Śārṅgadeva. Vema, who follows Jāya, mentions them as seven. The reading of this Aṅga as supported by Vema is Rundha. Kumbhakarṇa (S. Raja) enumerates six without Rundha but defines seven with Rundha.

स्वभावाद् भूस्थयो[1]रंघ्र्यो:[2] जङ्घाभ्यां कंपनं मुहुः ।
‡प्रसृत[3]स्यांबरे[4] दिक्षु यद्वा[5] सिरि[6]भिरो[7] मतः ॥ ५१ ॥ ([8]सिरिभिरः)

[9]भूश्लिष्टाग्रतलस्याङ्घ्रे:[10] पार्ष्ण्या[11] घट्टयति क्षितिम् ।
एकस्य तादृशस्यैव पार्ष्णिनान्यस्य[12] रेचनम्[13] ।
[14]बाह्याभ्यन्तरतः स्याच्चेत् तदा खलुहुलो[15] मतः[16] ॥ ५२ ॥ (खलुहुलः[17])

[18]ऊर्ध्वाधःक्षेपकंपाभ्यां व्योम्नि घर्घरवादनम् ।
क्रमाच्चरणयोर्यत्र स मतोऽलग्नपाटकः[19] ॥ ५३ ॥ (अलग्नपाटः[20])

पुरतः पृष्ठतः पार्श्वद्वये च सरणं यदा ।
भूमिलग्न[21]तलस्याङ्घ्रेः भवेत् सिरिपिटी[22] तदा ॥ ५४ ॥ (सिरिपिटी)

पार्श्वगं[23] घट्टितं[24] सूचीमङ्गुली[25]पृष्ठगं विना ।
*षडन्ये[26] पादभेदाः[27] स्युरत्र घर्घरवादने ॥ ५५ ॥ (इति घर्घरः)

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1. A.B. स्थयो 2. B. घो 3. A. प्रसृत 4. A.B. रो 5. B. द्‌ 6. A. सिर B. सीर 7. C. हिरो 8. A. स 9. A. भृष्टाष्ट B. भ्रष्टाष्ट 10. B. न्घे: 11. A. र्ण्यो B. र्ण्योः C. र्ण्यो: 12. A.B. न्धस्य 13. A.B. रेचितम् 14. A. बाह्यान्तरतरस्याचेत् B. बाह्यान्तरस्याच्चेत् 15. A. हुतो B. हूतो 16. A. रत: B. रत्न: 17. A. हुत: B. हूत: 18. A.B. उ 19. A.B. पादक: 20. A.B. द: C. टक: 21. A.B. लग्न missing. 22. A.B. दी 23. A.B. पाशं 24. A.B. नं C. घटितं 25. A.B. लीं 26. A.B. खलान्ये 27. A.B. भेदपादाः

‡ The alternate definition is 'the shaking in air of only one raised leg.' *Cf.* Vema;

यद्वा समेऽङ्घ्रावेकस्मिन् पुरतः प्रेरितस्य तु ।
परस्य जंघाकंपो यः etc. ॥

* See above p. 64, ch. 2, Pāda-lakṣaṇa, vv. 329 f., ten kinds of Pādas according to others. The 'six other Pādas' meant are Tāḍita, Ghaṭṭitotsedha, Mardita, Agraga Pārṣṇiga and Talāhati.

पिशाचवानरादीनां वेष[1]चेष्टानुकारतः ।
विकृतैराननोष्ठाक्षिकुक्षिदो[2]श्चरणादिभिः ॥ ५६ ॥

विताल[3] विकृतं नृत्तं हास्यकृत् विकटं[4] विदुः ।
†[5] कैश्चिद् वागड[6]मित्युक्तं भाण्डीकानां[7]‡ प्रसिद्धितः ॥ ५७ ॥ (विकटम्)

[8]शुद्धैश्छायालगैः[9] यद्वा रागैरालतिसंयुताः[10] ।
प्रबन्धा यत्र गीयन्ते गीतं[11] तदभिधीयते ॥ ५८ ॥ (गीतम्)

॥ इति पेरणाङ्ग[12]लक्षणम् ॥

*समहस्ताभिधे वाद्ये[13] वादिते[14] समनन्तरम्[15] ।
शुष्कवाद्यं भवेद्यत्या[16] रिगवण्या[17] पदेन च ॥ ५९ ॥

[18]पैसारापरनाम्न्याथ[19] यत्यो[20]पशमनाख्यया ।
प्रविश्य प्रेरणी नृत्येत्[21] ततः[22] कैवारमालपेत् ॥ ६० ॥

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1. A.B. C. ष्ट 2. A.B. तो 3. C. नं 4. A. हास्यकृत् विकृतं B. हास्यकुट्टिकृतं 5. C. क 6. B. विकट C. वामल 7. A.B. भासकानां C. भाण्डिकानां 8. B. शुद्धत 9. B. गैः गर् 10. A.B. तः C. तम् 11. A. गियं 12. C. पेरण 13. A.B. द्य 14. A.B. ने C. तं 15. A.B सनमनन्तरं 16. A.B. दन्या 17. A.B. रिभवस्या 18. A.B.C. वै 19. A.B. म्रा C. Corrupt. 20. A.B. यो 21. B. त्ते 22. A.B नत:

† See S.S. Sāra, TSS. p. 73, v. 218:

यन्मर्कटपिशाचादिहास्यवेषसमाश्रयम् ।
विकटाभिनयोपेतं वागडं तत् प्रचक्षते ॥

‡ Bhāṇḍika or Bhāṇḍira is a local dialect from which many of the music and dance terms are taken.

* *Cf.* S.S. Sāra, p. 73, v. 221. The Peraṇipaddhati as set forth by Jāya is not found in this manner in other texts. Vema follows here not Jāya but Śārṅgadeva. It is only in Pārśvadeva that some parallel is found.

चालयेच्चरणं[1] तालरहितं घर्घरैः[2] ततः ।
द्वितीयं तालमारभ्य मार्गदेशीगतै[3]रथ ॥ ६१ ॥

कृत्वान्ते वादनं[4] तालैरेकया[5]न्तरयापि* च ।
योजयेत्सकलातोद्य[6]नादैः[7] प्रहरणै[8]स्सह ॥ ६२ ॥

लग्नप्रहरणे[9] पाटं[10] भ्रमरीकरणान्वितम्[11] ।
[12]विषमं ताण्डवं नृत्येद् वि[13]कटाङ्गमतः परम् ॥ ६३ ॥

स[14]रागमालपेद्[15] येन जनः सर्वोऽनुरज्यते ।
सूडस्था[16]द्यमथो गायेत् प्रबन्धं वादयेच्च[17] तम् ॥ ६४ ॥

मुहुर्ध्रुवपदे गीते[18] तत्तुल्यां[19] वादयेद्यतिम्[20] ।
विधाय प्रेरणी ठायान् समान्[21] द्वित्रिगुणानपि[22] ॥ ६५ ॥

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1. A.B. छावणं 2. A.B. रेः 3. A.B. ते 4. A.B. नां 5. A. झकया B. नाकया 6. A. सकलाद्ये B. कलाद्यो 7. A. सानाद B. नानाद 8. A.B. हरवै C. अहरवैः Praharaṇa is suggested in view of its being palaeographically nearest and also likely being a Vādya—prabandha played here; see below. 9. A.B. भ्रमरणे 10. A.B. पाद C. पाळं 11. A भ्रमरिकण B. भ्र.......मरीकणा 12. B. Gap. The whole pāda missing. 13. C. वै 14. A.B. श C. त 15. A. आलपाट् B. आपलाट् 16. A. सा C. श्रिलस्या 17. A. पादयेचि B. पादयेच्च 18. A. तो 19. A. तुल्या B. तुल्या 20. A. दयेवुतिः B. दयेद्यतिः 21. A.B. समा 22. A.B.C. न्यपि

* Antara is found in feminine gender also; see S.S. Sāra, p. 73, v. 223. For this pāda and the next two lines, the ms. readings as well as external testimonia are not sufficiently helpful to present a satisfactory restoration

यत्यन्ते[1] योजयेत्तद्वद् घर्घरीवादनान्यपि ।
आभोगं गापयित्वान्ते[2] यत्या प्रहरणेन[3] वा ॥ ६६ ॥

गजरे[4] वाद्यमाने तैः[5] नृत्ये[6]द्विकुटमुच्चकैः ।
[7]तत्कारेण समं कुर्याच्छण्डनं प्रेरणी पुनः ॥ ६७ ॥

सूडस्थित[8]द्वितीयादिप्रबन्धानेवमेव चेत् ।
प्रयुञ्जीत तदा प्रोक्ता बुधैः प्रेरणि[9]पद्धतिः[10] ॥ ६८ ॥

॥ इति पेरणि[11]पद्धतिः[12] ॥

आतोद्य[13]मेलनं पूर्वं समहस्तमतः परम् ।
यति[14]प्रहरणे शून्ये* पुष्पाञ्जलिरतः[15] परम् ॥ ६९ ॥

झेङ्कारो[16] रिगवण्याख्या ततः स्यात्तुण्डुकाभिधम् ।
चमत्कारोऽथ गीताङ्गवाद्यमुच्चलिता यतिः[17] ।
तद्वत्प्रहरणं चैतद्[18] देशीपद्धतिरुच्यते ॥ ७० ॥

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1. A. यत्नान्न B. यत्यान्ते 2. B. ङ्गे 3. C. पप्रहरणेन. Praharaṇa is a Vādyaprabandha ; see S. Ratn. ch. VI. Paharaṇa is the Deśī-form of the name; Śārṅgadeva, and Jāya himself here and further below, use the Sanskrit form while Pārśvadeva uses the Deśī-form. See S.S. Sāra pp. 73, 74. 4. A.B. गर्जरे C. गर्जयेद्. Gajara is the correct form; it is a Vādya-prabandha ; see S. Ratn. ch. VI. 5. तैः in plural refers probably to the subsidiary dancers. 6. A.B. नृत्त 7. A.B. न 8. A. सूडस्त्विति B. सूडास्त्विति C. सूलस्थित 9. A. परणि B. पराणि C. पेरेणि 10. A. बन्धतं B. बन्धनं 11. A.B. पराणि 12. C. The subject-colophon omitted. 13. A.B. आमोद्य 14. A.B. तिः 15. A.B. मतः 16. C. रेकारो 17. A.B. पतिः 18. वेह

* Means probably that the Puṣpāñjali is to be made silently at the end of the music.

[1]कविनोट्टवणी खण्डयत्य[2]वच्छेदकादयः[3] ।
विकल्पेन भवेद्यत्र रिघोण्या[4] समनन्तरम्[5] ॥ ७१ ॥

[6]पैसारापरनाम्ना सा[7] नर्तकी रंग[8]मण्डपम् ।
समुदायप्रबन्धेन प्रविशेदपरेण वा ॥ ७२ ॥

केनचिच्चित्रवाद्येन मुखवाद्यं[9] मतं तदा ।
[10]पुटिलं त्वेत[11]द्देवोक्तं[12] देशीवाद्यविशारदैः ॥ ७३ ॥

पुष्पाञ्जलिरनेनैव क्षेप्य इत्युपचारतः[13] ।
एतदेव मतं लोके पुष्पाञ्जलिरिति स्फुटम् *॥ ७४ ॥

[14]हुडुक्काकरटा[15]देशीपटहाद्या[16]न्तरा भवेत् ।
शब्दे श्राव्यत्वहेतुत्वात्, कांस्यतालं निवारयेत्§ ॥ ७५ ॥

रिघोण्यामेकतालाड्ड[17]तालनिस्सारुकाः[18] त्रयः ।
तालाः स्युः प्रायशो नेतुरिच्छयान्येऽपि[19] केचन ॥ ७६ ॥

॥ इति[20] देशीपद्धतिः ॥

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1. A.B. कविणोर्ध्वं तदेवोक्ता श्री C. कविनोठथणी 2. A.B. य 3. A.B. काय: 4. A.B. रिखोण्या C. विघोन्या 5. A. समानं नरम् B. स्थमनन्तरम् 6. A.B. वै. Paisāra is the form given by Śārṅgadeva and Pārśvadeva. 7. B. न्द C. ननं 8. B. रंभ 9. A.B. य C. प्रमिणं 10. Puṭila is mentioned earlier also; see above p. 206, v. 25. 11. A.B. चेत 12. B.C. क्ता 13. A.B. इत्यपि चारत: C. इत्यपरा ततः 14. A. भुडुक्का B. बहुका 15. A.B. कररा C. करडा 16. A.C. पदहाञा B. पटहाव्जा 17. A. लस्य B. ल्यस्त 18. A.B. No visarga. 19. A. न्नेपि B. न्त्येपि C. नोपि 20. A.B. इति dropped.

* For this nomenclature of Puṣpāñjali for the Vādya-prabandha used in that act, see S.S. Sāra, pp. 52, 55.

§ *Cf.* S.S. Sāra, p. 55 vv. 165-166 :

शब्दः पुष्पाञ्जलौ युक्तो हुडुक्का करटान्तरी ।
इतरे चान्तरीशब्दा नैव ताः सम्मता मम ॥

[1]अतालालापसंयुक्तो झेङ्कार:[2] प्रथम:[3] तत: ।
[4]पदरूपकयोर्मध्ये स्यादोता[5] नियतास्पदा[6] ॥ ७७ ॥

अनन्तरं तु कविता[7] ततोऽवच्छेदसंज्ञक:[8] ।
मलपोऽथ प्रहरणं[9] प्रबन्धा: प्रेक्षणे[10] मता: ॥ ७८ ॥

एषां पाटा[11]क्षरैस्तुल्यमुत्प्लुतै:[12] करणै: कृतम् ।
भ्रमरीभिस्तथा चारी[13]मण्डलैरुद्धतैरपि ।
नर्तनं प्रेक्षणं प्रोक्तं चमत्कारैककारणम् ॥ ७९ ॥

॥ इति प्रेख्खण[14]पद्धति: ॥

शुद्धश्च सालग[15]श्चेति सूडस्स्यान्[16] नर्तने[17] द्विधा ।
प्रागेला[18] करणं वर्णसर: कैवारझोंबडौ ॥ ८० ॥

त्रिभंगि:[19] वर्त्तनी[20] प्रान्ते* रासकोऽथैक[21]तालिका ।
इत्येते शुद्धसूडे[22]ऽस्मिन्[23] प्रबन्धा: कीर्तिता नव[24] ॥ ८१ ॥

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1. C. अलातालम 2. B. झंकार: C. रिंकार: 3. A.B. न: 4. A.B. पाद Pada is a Vādya-prabandha. 5. A.B. ओक्ता C. ओत्ता 6. A B. यदा स्वदा: C. नीयतास्पदम् 7. A.B. कपिता C. कथिता The neuter form कवितं is given by Śārṅgadeva and Vema, but Pārśvadeva has the feminine form. 8. A.B. कं 9. A.B. ण 10. B.C. प्रक्षणे 11. B. ठा 12. C. त्त 13. A. श्रया चारी B. श्रया चरा 14. A. वेरुखण्ण B. पेख्खण which is the Deśi form of the name. C. विषण 15. A.B. ग dropped. 16. B. The two words dropped. 17. A.B. के 18. A. प्रगेलाङ् B.C. प्रगेला 19. A. त्रिभंगी B. त्रिनागी C. त्रिभंगे 20. A.B. नो 21. A. रासकोथैक B. रासक्रोधैक C. शा(or रा)शकोथेक 22. B. सूघे 23. A.B. स्मि 24. A.B. न वा C. नव:

* Where 'Prānte' fits and what it means are obscure.

[1]एषां स्वराक्षरैस्तुल्यं सदृशं[2] धातुकाकुभिः[3] ।
विनिर्मितस्य वाद्यस्य समानं नृत्त[4]माचरेत् ॥ ८२ ॥

[5]सङ्गीतस्य यदा पात्रं तदा सङ्गीत[6]मुच्यते ।§
ध्रुवो[7] मट्ठः प्रति[8]मट्ठो निस्सारुः[9] साटतालकः ।
रासकश्चैकताली च सूडे[10]स्युस्सत सालगे[11] ॥ ८३ ॥ (इति सूडी[12])

[13]बन्धं पिण्ड्यादि[14]माश्रित्य यस्मिन् षोडश[15] नायिकाः ।
नृत्यन्ति द्वादशाष्टौ वा रासकं तत्प्रकीर्त्तितम् ॥ ८४ ॥

पिण्डीशृङ्खलिकाभेद्यलताभेदात्[16] चतुर्विधः[17] ।
अभ्यधायि बुधैर्बन्धः तत्र पिण्डी[18] तु पिण्डनात् ॥ ८५ ॥

गुम्फनात्[19] शृङ्खला भेद्यो भेदनाज्जालवल्लता[20] ।
प्रत्येकं वहुभेदाः स्युः प्रौढै[21]स्ते[22] नर्तकैः[23] कृताः ॥ ८६ ॥

षोडशैव परं[24] तत्र यत्ताभि[25]र्बन्धपूर्णता ।
[26]चेलमर्यो[27]रुकं यद्वा कार्पासं[28]कञ्चुकं तथा ॥ ८७ ॥

धम्मिल्लं[29] वेणिकां[30]वापि तत्तद्देशानुसारतः ।
दधानाः[31] सुभगं वेषं क्वणन्मञ्जीरकङ्कणम् ॥ ८८ ॥

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1. A.B. एता 2. A.B. शां 3. A.B. धातुरुहि 4. C. नित्य 5. A. सङ्गितस्य 6. A. सङ्गि 7. A.B.C. व 8. B. प्रीति 9. A. निस्साड B. निर्झंप्य 10. A.B. षे 11. A.B. के, C. गौ 12. A. सूढौ B. सूधौ C. सूली 13. A.B. इत्थं 14. A.B. पिण्डादि 15. B. शि 16. A.B. हेता C. भेदा 17. C. धाः 18. A.B.C. ण्डं 19. A.B. गुप्तना 20. A.B. जालपल्लता C. जलवल्लता 21. A.B. ढे 22. C. तै 23. A.B. काः 24. C. वरं 25. A.B. यत्नाभि 26. A.B. -ल 27. ध्यो 28. C. कृप्पोसं 29. A. मिथिल्लं B. मिथिलं 30. A. पेणिकां. B. पेणिका C. वनिशं 31. A.B. नः

§ The connection and significance of this line are obscure.

[1]यौवनश्च मनोहारि[2] पीवरोरुकटीस्तनम् ।
वाद्येन द्वन्द्वशस्तुल्यचारीप्रभृतयः* क्रमात् ।
[3]रङ्गं यवनिका[4]गर्भाद्विशेयुः[5] पार्श्वयोरिमाः ॥ ८९ ॥

§आदिराजश्रियं[6] प्रेक्ष्य स्वानुरूपं चिराद्वरम्[7] ।
स्वयं वरीतुं[8] माहात्म्यात् प्राप्ता इव सभापतिम् ॥ ९० ॥

गोपिकानां सहस्रेभ्यो मानिता[9] मुख्यनायिकाः ।
आगता इव भूपेन[10] क्रीडितुं रासकोत्सवे[11] ॥ ९१ ॥

यातायात[12]क्रमश्लिष्टाः स्त्रीरूपाः शशिनः[13] कलाः ।
अस्त[14]दोषोदयाः प्राप्ता[15] राजानमिव सेवितुम्† ॥ ९२ ॥

भ्रुवा इव तटिल्लेखाश्चलत्कल्पलता इव ।
कामिनीवेषधारिण्यः[16] साक्षान्नृत्तकला[17] इव ॥ ९३ ॥

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1. B. यौन 2. B. भार 3. A.B. अ 4. A.B. वयनिका 5. A. विश्वेयुः 6. A.B.C. य: 7. A. चिताद्वयम् B. चिताद्भयम् 8. A. वरितु B. वरीतु C. वरीमु 9. C. ना 10. C. नृत्येन 11. A. द्रुवेत् B. द्रुवे 12. A.B. यानायात C. जाताजाता 13. A.B. सनः 14. A. हस्तदोषोदयं B. हस्ततोपादयं C. अष्टदोषादयः 15. B. प्राप्तो C. प्रोक्ता 16. A.B. रस्य 17. A.B. कचान्द्रः काला इव.

* This is to be taken as a Bahuvrihi qualifying 'Imāḥ' (dancers).

§ Qualifies 'Sabhāpatim' ; a Bahuvrīhi; means, 'seeing in the Sabhāpati one endowed with the splendour of the ancient epic kings.'

† The fancy here seems to be that the sixteen Kalās of the moon which are of the form of damsels, with their defect of decrease and increase at an end, appear to have come together to attend upon their lord the Moon (Rājā which means also the King who patronises the dancers). There is Śleṣa in 'Asta-doṣodayāḥ' meaning 'having given up their habit of rising in the night.'

27

शिक्षिता इव पार्वत्या प्रतिच्छाया इव श्रियः ।
ऋतुप्रयोज्यरागेण गीयमानेषु गायकैः[1] ॥ ९४ ॥

चर्चर्यादि[2]प्रबन्धेषु देशीसूड[3]स्थितेषु च ।
वाद्येषु च प्रयुक्तेषु सदक्षेषु विचक्षणैः ॥ ९५ ॥

खण्डमण्डलचारीभिः लास्याङ्गप्रमुखैरपि[4] ।
कुर्वत्यः प्रस्तुतैरङ्गैर्गीतार्थाभिनयं समम् ॥ ९६ ॥

प्रवेशैर्निर्गमैस्सन्निग्रहीनैरप्यपसारणैः ।
छोटिकाभिः[5] मिथोहस्त[6]तालिकाभिर्लयानुगम् ।
बन्धुरैर्विविधैर्बन्धैः[7] नृत्येयुरिह नायिकाः ॥ ९७ ॥

॥ इति रासकम् ॥

[8]चर्चरीमेतदेवाहुः वर्णताला[9]श्चितेन चेत् ।
वाद्येन प्रविशेयुस्ता[10] गायन्त्यश्चर्चरीं कलम्[11] ॥ ९८ ॥

द्विपदीं वाथ शृङ्गारवीराभ्यामृतुवर्णनैः ।
नायकस्य गुणख्याति[12]प्रख्यापनपदोत्तरैः ।
मण्डलेन प्रनृत्यन्ति कान्ता वासन्तिकोत्सवे[13] ॥ ९९ ॥

॥ इति चर्चरी ॥[14]

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1. C. नैः 2. A. चर्चयादि B. चर्चयर्दि 3. A. सूद्ध B. मुड C. शूल 4. B. स्तुते. 5. A.B. तच्छोटिकं ; may be सच्छोटिकं 6. A.B. ग्रस्त 7. C. The word 'Bandhaiḥ' dropped. 8. A.B. चच्चटी 9. A.B. पर्णकाल 10. A.B. युक्त 11. A.B. चचरीसमंकलम् C. चर्चरीकलाम् 12. A. गुणाख्यानि B. गुणाखानि 13. B. द्रुवे 14. A. चच्चरी B. चच्चरी

चरितं भूपतेर्यत्र पदार्थै[1]रभिनीयते ।
नायिकाभिर्विसन्तत्तौ[2] देशीहिन्दोल[3]गीतिभिः[4] ।
यौवनासवमत्ताभिस्तदुक्तं नाट्यरासकम् ॥ १०० ॥

॥ इति नाट्यरासकम् ॥

पात्राण्यष्टौ समारभ्य वर्धन्ते दण्डरासके ।
क्रमाच्चत्वारि[5] चत्वारि नायकच्छानुसारतः[6] ॥ १०१ ॥

चतुष्षष्टिर्भवेद्यावद् यावत्सा द्विगुणा परैः* ।
अरत्निसम्मितौ[7] दैर्घ्यादङ्गुष्ठपरिणाहिनौ ॥ १०२ ॥

दण्डौ कनकनद्धान्तौ[8] मदनादिद्रुमोद्भवौ ।
सुवृत्तौ मसृणौ नानावर्णकैश्चारुचित्रितौ ॥ १०३ ॥

[9]दधीरन्पाणिपद्माभ्या[10]मथवा दण्डचामरे[11] ।
[12]क्षुरिकादण्डकौ[13] यद्वा तत्तद्देशीयभङ्गिभिः ॥ १०४ ॥

उत्कटेषु वाद्यमानेषु चित्रबन्धेषु वादकैः[14] ।
लास्याङ्गभ्रमरीपादचारीभिश्चारुचङ्क्रमम् ॥ १०५ ॥

सव्यापसव्यतश्चक्रभ्रान्त्या खण्ड[15]प्रयोगजैः ।
सशब्दं पञ्चभिर्घातैः कुर्वीरन्दण्डमेलनम् ॥ १०६ ॥

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1. A.B. पादार्थै 2. A.B. न्तौ 3. A.B. देशीभिर्दोल 4. B. शीतिभि 5. A.B. चक्रमा 6. A. ताधिकेवानुसारतः B. नायिकेवानुसारतः 7. A. ता 8. B. वन्धान्तौ C. संबंधोतौ 9. A. दधिरन् 10. A.B. वर्त्मा 11. A.B. माचरेत् 12. A. क्षि 13. A.B. कौ 14. C. रागकैः 15. C. Second letter of Khaṇḍa difficult to read.

* This has reference to the two rows they form to pair off.

नर्तकीनर्तने[1] प्रोक्ताः प्रबन्धास्सकला अपि ।*
कौतुकाद्भूमिपालानां वाद्यन्तेऽत्र यथाक्रमम् ।
नर्तनं च तथा कुर्यात् प्रौढनर्तकशिक्षितम् ॥ १०७ ॥

॥ इति दण्डरासकम्[2] ॥

मृदङ्गकरटाकांस्य[3]तालकाहलवादकैः[4] ।
वाद्यमानेषु वाद्येषु यति[5]प्रहरणादिषु ।
कांस्येन घटितान्यद्वा लोहेन फणिनः[6] करै[7]: ॥ १०८ ॥

वामै[8]र्वामेतरैः कोणान्[9] बिभ्राणास्तन्मयानपि[10] ।
स्फुरत्किरिकिटीकारं[11] वादयन्तो लयानुगम् ॥ १०९ ॥

रुद्राक्षाभरणाः श्लक्ष्णाः क्लृप्तभूति[12]त्रिपुण्ड्रकाः ।
शिवैकतत्परा भक्ता नराः[13] नारीजनोऽथवा ॥ ११० ॥

श्रेणीभूताः प्रमोदेन गायन्तश्चन्द्रशेखरम् ।
अङ्गैर्यथोचितैः पादैः[14] लास्याङ्गैर्गतिसंयुतैः ॥ १११ ॥

अन्योन्याभिमुखीभूय द्विधाभूताः कदाचन ।
कदाचिन्मण्डलीभूता नृत्येयुर्बहुभङ्गिभिः ।
शिवोत्सवेषु[15] कर्तव्यं नृत्तमेतच्छिवप्रियम्§ ॥ ११२ ॥

॥ इति शिवप्रियम् ॥

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1. A.B. की C. नं 2. B. दण्डकः 3. A. ङ्कान्य B. ङ्कस्य 4. A.B. पादकैः 5. A.B. प्रति 6. A. परिरागिण: B. फाणिनः C. फलिनः 7. C. करौ 8. A.B. मैं dropped. 9. A.B. C. कोणात् 10. B. दपि 11. A.B. किरकिरीटीन्कारं C. किरिटिकारं वा 12. A.B. त C. कत्वप्तत्रितितुण्डका 13. B. भक्ता रो C. भक्तनर 14. A.B. पादैः 15. C. शवाशवेषु

* The meaning is, 'All the compositions that are used in the dance of a single dansuese may, according to the Kings's fancy, be sung and danced to in this Daṇḍa-rāsaka also.'

§ Kumbha has this and his text is close to Jaya's.

तालच्छन्दानुगैः पाटैः[1] यति[2]प्रहरणादिभिः ।
करताललयो[3]पेतैः वाद्य[4]वक्त्र[5]भवैस्सह ।
पादैर्ललितलास्याङ्गैः चारीभिर्गतिभिस्तथा ॥ ११३ ॥

अन्यैः द्रविड[6]देशीयैः क्लप्तै[7]स्तत्काकुरीतिभिः ।
गीतार्था[8]भिनयोपेतैः द्विपदै[9]श्चिन्तु[10]संज्ञकैः ॥ ११४ ॥

प्रयोगैश्चापि तैः कित्तु§[11]प्रचुरैस्सुलयैर्मुहुः ।
नृत्येयुः[12] प्रमदा यत्र सुवेषा नवयौवनाः ॥ ११५ ॥

सुकलासं[13] वितन्वन्त्यः[14] पत्युः[15] मध्ये मनोहरम्[16] ।
चिन्तुनृत्तमिति प्रोक्तमिदं द्रविडवल्लभम्[17] ॥ ११६ ॥

॥ इति चिन्तुनृत्तम् ॥

पद्मगोमूत्रिकानागचक्रप्रभृतिषु स्फुटम् ।
वाद्यमानेषु बन्धेषु[18] नानापाटेषु वादकैः ॥ ११७ ॥

*देशीय[19]नर्तन[20]प्रोक्तप्रबन्धेष्वथवा क्रमात् ।
नर्तकीवेषधारिण्यः[21] सुमध्या दीर्घ[22]लोचनाः ॥ ११८ ॥

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1. A.B. दैः 2. A.B. दि 3. A.B. युतो 4. A.B. द्यैः 5. C. रत्न 6. A. श्लयै - द्रविध B. श्लैस्त्विविध 7. A. लुप्तै B. क्लृप्तै C. युक्तै 8. A.B. र्था dropped. 9. B. द्विपादै C. द्विपद 10. C. श्चित्त 11. A.B. कर्तुं C. श्चाचितस्तूरः 12. A.B.C. नृत्तेयुः 13. A.B. पं C. शं 14. A.B. वितंचन्त्यः C. वित् 15. A.B. word dropped. 16. C. रमोहर 17. A.B. भैः 18. A.B. वाद्येषु 19. A. देशी C. देशीज; 'ja' fairly regular for 'ya' in C. 20. C. नं 21. A.B. धार्येषु 22. A. समतिपिक B. समातपिक

§ Kittu or Kintu is a Deśi-lāsyāṅga; see above p. 192. That Kittu is correct here can be seem from Vema also who says in his description of Cintu:

—किन्तुलास्यांगशालिभिः । प्रयोगैश्च— ॥

* The compositions common in Deśi-dances may also be played here.

पीवरोरुकटीभाराः[1] पीनोन्नतपयोधराः ।
स्पर्धमाना मिथः कान्तिरूपयौवनविभ्रमैः ॥ ११९ ॥

हेम्ना रूप्येण कांस्येन रचितान्[2] दारुणाथवा ।
अन्त[3]श्चलदयोगोल[4]निक्वाण[5]मुखरीकृतान्[6] ॥ १२० ॥

[7]दत्त्वान्यासां निजान् (तद्वत् ?)[8] गृह्णत्यः परतः परान् ।
मिथोविनिमयेनैतान् स्वीकुर्वत्यः कदाचन ॥ १२१ ॥

कुचवक्त्रकृतासक्तान् शकुन्तानिव[9]* कन्दुकान् ।
करैरुड्डापयन्त्यस्तान् कौतुकोत्कूलकूजिताः[10] ॥ १२२ ॥

उल्ललत्कन्दुक[11]प्रातिधाव[12]ल्लोलाक्षिलीलया ।
[13]रचयन्त्य इवाकाशं सरो[14] मीनाब्ज[15]संकुलम् ॥ १२३ ॥

चारीभिर्गतिभिः पादैर्लास्याङ्गैरपि कोमलैः ।
नृत्यन्ति[16] वनिता[17] यत्र तत्स्यात्कन्दुकनर्तनम् ॥ १२४ ॥

॥ इति कन्दुकनृत्तम्[18] ॥

[19]वक्त्रोद्भवेषु वाद्येषु वाद्यानुकरणेषु च ।
वर्तमानेषु तालेन[20] हस्ततालयुतेन च ॥ १२५ ॥

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1. A. वा 2. A.B. तां C. ता 3. B. letter dropped. 4. C. गोन 5. दित्वाण B. दिक्वाण C. मिक्वान 6. A.B. ता C. ताः 7. A.B. This and the three succeeding lines missing. 8. Gap in ms. 9. सकुन्तानिव 10. A.B.C. तान् 11. C. कुन्तल 12. A.B. लाव 13. A.B. चरन्त्यनुवा 14. C. शरो 15. A. मीनज C. शीनाब्ज 16. A. न्तो C. न्ते 17. C. अवहिता 18. B. नर्तनम् 19. A.B. यत्रो 20. C. ताडेषु

* By reason of swift movement, the balls appear to be so many birds flitting across hither and tither.

खञ्जवामन[1]पोगण्ड[2]‡ वानराद्यनुकारिणः ।
शिखिसारसहंसाक्ष[3](?) शुकादि[4]रुतकारिणः[5] ॥ १२६ ॥

खरोष्ट्रसारमेयादिवाशितानुविधायिनः ।
तैस्तैर्वचोभिरश्लीलैश्चेष्टितैश्च तथाविधैः ॥ १२७ ॥

उत्सारणाय जाड्यस्य[6] हास[7]यन्तो निरन्तरम् ।
अत्यन्तं वामनीभूताः पाटै[8]रत्यन्तदुष्करैः ।
यत्र नृत्यन्ति भण्डाः* तत् भाण्डिकं नर्तनं मतम् ॥ १२८ ॥

॥ इति भाण्डिकनृत्तम् ॥

[9]हुडुक्कां स्कन्धसंसक्तां[10] वादयन्ती[11] सखीमिव ।
गायनैर्गायनीभिश्च वांशिकैश्च समन्विता[12] ॥ १२९ ॥

चण्डाली[13] नर्तकीवेषा[14] ध्वनिशारीरपेशला[15] ।
[16]चर्या§प्रभृतिभिर्गीतै[17] र्देशीसूड[18]स्थितैरपि ॥ १३० ॥

गायन्ती[19] धन्विनं[20] क्रीडा[21]किरातं पार्वतीप्रियम् ।
काहलैः[22]मद्दलैः[23] कांस्यतालैः करटयाञ्चितैः[24] ॥ १३१ ॥

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1. A. नं 2. A.B. वेगण्ड 3. B. म्राक्ष 4. A.B. सूकादि 5. A. रु व रिणः B. .... वैरिणः C. रितकारिणः 6. A. जाव्यस्व B. जाख्यस्य 7. A.B. भाव 8. A.B. वाटै 9. A.B. हुकक्कां C. हुलुक्का 10. C. मसक्तां 11. A.B. पाद्यन्ती 12. A.B. समाविना: C. समन्विताः 13. C. चण्डाला 14. A.B. रेष 15. C. ला: 16. A. शैर्या B. शय्या 17. A.B. इशीतै 18. A. सूध B. सूय 19. A. गायतेन् B. गायतं C. गायन्तं 20. A.B. धनिनं 21. A. क्रिवा B. किंबा 22. A.B. कोहलैः C. कालैः 23. A. मर्दलैः B. मर्द्दलैः C. मर्दयलैः 24. A. करटयान्विनैः B. करटयाद्वितैः

‡ Poganda = Boy.

* Bhanda = Buffoon.

§ Caryā is a musical composition with a philosophical import; see S. Ratn. IV. 292.

वाद्येषु वाद्यमानेषु यति[1]*प्रहरणादिषु ।
गतिभिस्सुकुमाराभिः तालच्छन्द[2]मनोहरम् ॥ १३२ ॥

यत्र नृत्येदिदं ख्यातं नृत्तं घटिसणी[3]विधिः(?) ।
एवंविधगुणेनैतत् प्रयोज्यं पुरुषेण वा[4] ॥ १३३ ॥

॥ इति घटिसिश्री[?][5]नृत्तम् ॥ §

नानानुप्रासमधुरान्[6] दोहकान्[7] रसनिर्भरान् ।
रसोचितेन[8] रागेण गायन्तो देशकाकुभिः ।
[9]वाद्यानुकरणैर्वक्त्र[10]भवैः[11] .... [12] कृतोत्तरैः ॥ १३४ ॥

उद्धतैः[13] पादविन्यासैः भ्रमरैरपि भूषितैः[14] ।
हस्ताभ्यां बहुभङ्गीभिः तालैश्छन्द[15]मनोहरैः ॥ १३५ ॥

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1. A.B. दि 2. A. तालर्धद B. तालं मन्द 3. A. कटिसणी 4. A. परुषेक्षणा B. पुरुषेक्षणे 5. A. घटिविश्रि 6. A.B. रा 7. A. देकान्द् B. दोद् 8. A. चितौ 9. A.B. पा 10. A. क्त्रे 11. A.B. वें 12. A. विभू B. निप्रा Restoration difficult. 13. A.B. जैः 14. This qualifies Pādavinyāsaiḥ and means steps adorned with Bhramaras or wheeling movements. 15. B. छाद It may be Chanda which is a mode of playing an instrument (see S. Ratn. VI. 90-1) or Cheda which is a Vādyaprabandha (see S. Ratn. VI. 997-8).

* Here, at letter य, the ms. C. from Asiatic Society of Bengal, Calcutta, ends. (fol. 30)

§ The correct name of this Deśī-dance cannot be made out ; there is a variety of the Huḍukkā-instrument called *Ghaṭasa* which comes nearest palaeographically to the corrupt forms is which the name of this dance is given here ; but the text mentions only the Huḍukkā and not the Ghaṭasa. Such a dance is not described in any other text known to me, in print or in ms.

[1]यत्र सौराष्ट्रदेशीया:[2] चारणा[3] ललितोद्धतम्[4] ।
[5]स्त्रियश्चेदन्तरीयाणां* पल्लवैरवगुण्ठिता:[6] ।
नृत्यन्ति मण्डलावृत्या[7] तस्याच्चारण[8]नर्तनम्[9] ॥ १३६ ॥

॥ इति चारणनृत्तम्† ॥

बहुरूपस्य लोकस्य[10] तत्तद्रूपप्रदर्शनात् ।
[11]त्रेषचेष्टित[12]भाषाभि: बहुरूपं§ निरूप्यते ॥ १३७ ॥

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1. A.B. या 2. A.B. या 3. A.B. चारिणा 4. A. श्वितम् B. ज्ञितम् 5. B. तिर 6. A. कुण्डिता B. तण्डिता 7. B. त्य 8. A. भरण B. चरण 9. A.B. वर्तनम् 10. A. तोकण्ट B. तोकण्व 11. B. द्वेष 12. A.B. वेष्टित

* Antarīya means garment.

† From the song used here, the Dohaka, this is referred to under the name Dohaka-nṛtta by Kumbhakarṇa and described in almost identical words :

यत्र सौराष्ट्रदेशीया नार्यो नृत्यन्ति सुन्दरम् ।
तत्तद्देशीयभूषाढ्या(: ?) सिचयान्तावगुण्ठिता: ॥

मृदङ्गहारसुभगा देशाकाकुभिरञ्चितान् ।
सागन(रागेने)ष्टेन गायन्त्यो दोहकान् रसनिर्भरान् ॥

चारीभिर्भ्रमरीभिश्च चरणैरुद्धतक्रियै: ।
ललितै: पदविन्यासैर्हस्तकैर्बहुभङ्गिभि: ।
यत्र तद् दोहकाख्यं स्याद् नर्तनं नर्तकप्रियम् ॥ इत्थं दोहकनृत्यम् ॥

§ There in an one-line description of this Bahurūpa dance in Veda's Saṅgītamakaranda (Tanjore Ms.). In the Sangita Nārāyaṇa, the Bahurūpa is mentioned under two different definitions, as given in the Sangīta Dāmodara and the other in the Sangīta Kaumudī and the Sangita Sāra.

[1]सर्वे........................नावहम् । प्रकल्पकः[2](?) ।
रञ्जको मञ्जुवाग्[3] वाग्मी कल्यः[4] कैवारकोविदः[5] ॥ १३८ ॥

[6]सुरेखो रसिको[7] रूपभाजनं भावको युवा ।
[8]................नात्युच्चो नातिवामनः[9] ॥ १३९ ॥

[10]संस्कृतादिषु भाषासु[11] नानादेशोद्भवासु च ।
दक्षस्सदस्यता[12]भिज्ञो बलवान्[13] विजितश्रमः ॥ १४० ॥

आशुवेषान्तरग्राही[14] प्रस्तावोचितपाठकः ।
स्वतुल्यानुचरैर्युक्तो मुण्डितश्मश्रु[15]मूर्धजः ॥ १४१ ॥

मधुरध्वनिशारीरो बहुरूपी निगद्यते[16] ।
गुणैरेभिर्युता स्त्री[17] वा मता मुण्डन[18]वर्जितैः ॥ १४२ ॥

त्रिविधाभिनयेनाढ्यं[19] लोकधर्ममुपेयुषा ।
सात्त्विकेन परित्यक्तं हाव[20]भावैरलंकृतम् ॥ १४३ ॥

[21]द्विचतुश्चरणावादसज्ञिवाभिनयाञ्चितम् (?) ।
प्रथमं प्रविशेत् पात्रं[22] सकलातोद्यसंयुतम् ॥ १४४ ॥

वाद्य[23]प्रवर्तितैः (पाटै ?) [24]नृत्तैरपि मनोहरम् ।
[25]नृपवंशेन वा लोक[26]प्रसिद्धचरितेन वा ॥ १४५ ॥

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1. A. सर्वेचीवरवाचेदि.......नावगम् । B. सर्वचीवरकलाचोर्दी. Restoration impossible. 2. This word stands alone. A. प्रकल्पकं 3. A.B. न् 4. A. कल्प्यः B. कलयः 5. A. दा B. दाम् 6. A. शैरेखः B. शरेखः 7. A.B. रासिकः 8. A. वायवेनापि त लो B. वायवेनापि तं वो 9. A.B. नम् 10. B. संस्तुतादिषु 11. A. तालासु B. ताषासु 12. A. सद्भयःसता B. सदस्सता 13. B. बडवान् B. वाषवान् 14. A.B. हि 15. A. मुण्डितन्मढ् 16. A.B. म्यते 17. B. स्त्रिरि 18. A. मण्डौन B. मण्डन 19. A. व्य B. ढ्यः 20. A. रस 21. This and the next two lines missing in B. 22. प्रथम प्रविश प्रथम 23. वाज 24. Unindicated gap of two letters. 25. A.B. रूप 26. A. का

यत्राख्ये (दृश्यते ?)[1] साक्षात् तत्कुर्यादत्र कृत्रिमम् ।
[2]अत्यन्तग्राम्यभाषादय[3]मनिष्टं यत[4] सभासदाम्[5] ।
[6]...............यच्च बहुरूपं न तन्मतम्[7] ॥ १४६ ॥

॥ इति बहुरूपनृत्तम् ॥

काहलैः[8] मार्गपटहैः कांस्यतालसमन्वितैः ।
मद्दलैर्जयघण्टाभिः भेरीभि[9]स्तेबटै[10]रपि ॥ १४७ ॥

वाद्यमानेषु वाद्येषु वादकैः भाव्यमद्भुतम् (?) ।
†वरत्रागमनैश्चित्रैः करणैरञ्चितादिभिः ॥ १४८ ॥

प्रांशोरुपरिवंशस्य भ्रमरैरतिदुष्करैः ।
प्राण[11]सन्देहकरणैः शस्त्रधाराग्रवञ्चनैः ।
मनुष्यदुर्वहै[12]र्भारैः मृदङ्ग[13]परिवर्तनैः[14] ॥ १४९ ॥

उच्चैः खग[15]वदुड्डीनैः[16] शस्त्राणां चालनादिभिः ।
यत्र नृत्यन्ति कोल्लाटास्तस्यात्कोल्लाटनर्तनम् ॥ १५० ॥

॥ इति कोल्लाटनर्तनम् ॥

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1. A. B. Word wanting. 2. B. अत्यतत् 3. A.B. य 4. B. अरिष्टं तत् 5. B. सहम् 6. A.B. वत्स भावदामि a corrupt repetition of the end of the previous line. The further words of the pāda are too corrupt: A. स्वार्यसंशद् B. स्वाप्यसशर् 7. A. अनन्तरम् B. अनन्तमत् 8. A. जाहलैः B. काभलैः 9. A. चेरीभि 10. A. तंपटै B. तंबटे 11. B. णा 12. A. दुर्वष्यदुर्भरैं 13. A. मुद्रन्मृङ्ग B. मृद्रन्मृङ्ग 14. B. पर्नवैः 15. B. मघ 16. दुस्थिनैः B. दड्डीनैः

† Varatrā is a rope; the Kollāṭika is a Rope and Pole dancer.

रूपयौवनलावण्य[1]नृत्तविद्याश्रयत्वतः ।
नेत्रानन्दसुधापानभाजन[2]त्वाच्च नर्तकी ॥ १५१ ॥

उपचारप्रयोगज्ञैः पात्रमित्यभिधीयते ।
तन्वी तारुण्यलावण्यभाग्यसौभाग्यसौध[3]भूः ॥ १५२ ॥

कुलीना रूपवत्याढ्या ग्रहणे धारणे[4] क्षमा ।
प्रगल्भा रसभावज्ञा सोत्साहा सकुतूहला ॥ १५३ ॥

कलाभिज्ञा विधेयाङ्गी सुसत्त्वा मधुरस्वरा ।
स्मितपूर्वकृतालापा सुमनाश्शुद्धलक्षणा ॥ १५४ ॥

सुतारा[5]नामया श्यामा[6] गौरी वा लाघवान्विता ।
[7]जितश्रमा सभाधीरा चतुरा त्रिविधे ग्रहे[8]* ॥ १५५ ॥

अवधानवती ख्याता गीतवाद्यविशारदा ।
नातिस्थूला नातिकृशा नात्युच्चा नातिवामनी ॥ १५६ ॥

विनयौदार्यलज्जादिगुणरत्नैरलङ्कृता ।
अङ्गप्रत्यङ्गकोपाङ्गचारीस्थानकमण्डलान् ॥ १५७ ॥

[9]पाटाङ्गहारलास्याङ्गभ्रमरीकरणान्यपि[10] ।
मार्गदेशीविधानेन प्रयोगान्[11] जानती[12] स्फुटम् ॥ १५८ ॥

[13]सद्योऽभीष्टप्रयोगज्ञा नर्तकी प्रवरा मता ।
रूपयौवनयुक्तानां सहस्रेऽपि मृगीदृशाम् ॥ १५९ ॥

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1. A. यं 2. B. न missing 3. B. सोय 4. A.B. णै 5. A. सुतामा B. सुताम. Sutārā=Sudṛṣṭiḥ. 6. B. ख्यामा 7. B. जन 8. B. गृहे. 9. B. पाटं भार 10. B. न्त्रष 11. A. प्रयोक्तां B. प्रयोगज्ञां 12. B. जनति 13. B. विद्या

* The three Grahas are Sama, Atita and Anāgata.

कलागुण[1]समेतानां नर्तकी नैव लभ्यते[2] ।
नर्तकी गायनी स्याच्चेत् भोगिनी[3] पात्रमन्यथा‡ ॥ १६० ॥

कल्याणकटके पूर्वं[4] भूतमातृ[5]महोत्सवे ।
सोमेशः कौतुकात्[6] कांचित्[7] भिल्लीवेषमुपेयुषीम् ॥ १६१ ॥

नृत्यन्तीमथ गायन्तीं स्वयं प्रेक्ष्य[8] मनोहरम् ।
प्रीतो निर्मितवान्[9] चित्रगोण्डली[10]विधि[11]मित्ययम्[12] ॥ १६२ ॥

[13]यतो भिल्ली महाराष्ट्रे[14] गोण्डली[15]त्यभिधीयते ।
*कुण्डलीं[16] नाम मृद्वङ्गीं[17] सुकेशीं दिव्ययोषितम्[18] ॥ १६३ ॥

सङ्गीतं[19] कोमलं[20] नृत्तं शिक्षयामास पार्वती ।
तन्नृत्तं कुण्डलीमाहुः[21] तत्संबन्धात्पुरातनाः ॥ १६४ ॥

॥ इति नर्तकीलक्षणम् ॥

कुलीनो नृत्यशास्त्रज्ञः तत्त्ववेदी जितेन्द्रियः[22] ।
ऊहापोहविशेषज्ञो दक्षो लक्ष्यप्रदर्शने[23] ॥ १६५ ॥

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1. A.B. णा 2. B. लक्ष्यते 3. A. B. भोसिनी 4. A. कटक्कपूर्व B. कटकप्रर्व 5. A. त्रं B. त्र 6. A.B. कीं 7. A. B. कांश्चित् 8. A. B. क्ष्य 9. B. निमित्तवान् 10. A.B. गोण्डिनी 11. A.B. विध 12. B. यः 13. A.B. स्वतः 14. B. ड्रे 15. A.B. गौण्डिनीम् 16. A.B. ली 17. A.B. ङ्गी 18. A.B. सुकश्रीन्दीप्रयोषितम् 19. A. सङ्गते B. संगीत 20. A. ले B. ला 21. B. शुः 22. B. याः 23. A. शिते

‡ If the Pātra should combine all the three qualities, of a dancer, a musician and a beauty, she is then something unique.

* This is an alternate explanation of the origin of Kuṇḍali (Sanskritised form of Goṇḍali) which some texts give.

कविवाद्यप्रबन्धेषु स्वयं[1] वादन[2]कोविदः ।
[3]ज्ञाता वाद्यश्रुतीः[4] सर्वा मुखवाद्यविशारदः ॥ १६६ ॥

चतुरः[5] शिष्यशिक्षायां[6] नर्तने निपुणः[7] स्वयम् ।
सङ्गीतमेलनाभिज्ञो नानादेशीयनृत्यवित् ॥ १६७ ॥

कलावित्[8] निरहङ्कारः पारंपर्योपदेशवान् ।
तालेषु कुशलो वाग्मी वेदिता गीतवाद्ययोः ।
प्रतिकल्पयितुं भङ्गीः तास्ताः[9] प्रतिनवाः[10] क्षमः[11] ॥ १६८ ॥

कराभ्यां वाद[12]पाटादिकर्म दर्शयितुं पटुः ।
[13]अव्यङ्गोऽन्तर्मुखः कल्यो रूपवानस्तमत्सरः[14] ॥ १६९ ॥

[15]नर्तकीमनसा सार्धं[16]मेकीभावमिहागतः ।
[17]सुरेखो रञ्जको मञ्जुवचनो नर्तको मतः ॥ १७० ॥

गुणैरेवंविधैर्युक्ता[18] किञ्चिद्गलितयौवना ।
अन्तःपुर . .[19]स्त्रीणां शिक्षायां नर्तकी* परम् ॥ १७१ ॥

॥ इति नर्तकलक्षणम् ॥

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1. A.B. थ 2. A.B. वोदन 3. A. ज्ञताद्य B. शतावाद्य 4. A.B. ति 5. B. राः 6. A. क्षाया B. क्षया 7. A. निघुण 8. A.B. पि. 9. B. तस्ताः 10. B. रथाः 11. B. माः 12. A.B. May be Vādya but Vāda may as well be correct. 13. A.B. अप्य 14. A.B. र 15. B. द Extra. 16. A. मनुसानार्धं B. मनुसासार्धं 17. A.B. स्व 18. B. क्तौ 19. Gap not indicated; the two missing syllables may be 'gata'.

* Nartakī here is a retired elderly dancer who has taken to teaching the art.

[1]...............तालमात्राणां गणितज्ञता ।
§मार्जनात्रयवेदित्वं (स्थि)[2]रता लघुहस्तता ॥ १७२ ॥

वाद्यप्रबन्धकर्तृत्वं पात्रचित्ता[3]नुवर्तिता[4] ।
वृन्दमेलनदक्षत्वं रञ्जकत्वं सुरेखता ॥ १७३ ॥

न्यूनातिरिक्तयोस्साम्य[5]कृतिः[6] वाद्यश्रुतिज्ञता ।
सङ्गीतयोजनज्ञत्वं ग्रहे[7] मोक्षे च पाटवम् ॥ १७४ ॥

*चित्रादिकचतुर्मार्गविवेचनविदग्धता ।
वलित्वं[8] सावधानत्वं तालानुगगति[9]ज्ञता ॥ १७५ ॥

सर्वाङ्गदोषराहित्यं छिद्रावरणनैपुणम् ।
धृतिर्मुक्तिश्च शब्दस्य सौष्ठवं हृद्यवादिता[10] ॥ १७६ ॥

प्रस्तावोचितकैवारचतुरत्वं सभापतेः ।
गात्रस्वरानुगामित्वं[11] वाज[12]वाद्ये सुकर्णता ॥ १७७ ॥

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1. A. द्रुतं गीततयोजनत् B. द्रुतं गीततयोत्. There is clearly something here referring to his capacity to manage well all the three layas, tempos, Druta, Madhya and Vilambita, but the letters as they are found are difficult of restoration. 2. A. has र and then by haplography, it jumps over to the र in रञ्जकत्वं in the third line below, thus dropping a foot, a half and then another foot. B. रता which wants one syllable for metre; the word may be स्थिरता 3. A.B. त्रा 4. A.B. ना 5. A. म्या 6. A. ति B. ती 7. B. ग्राह 8. B. बलत्वं 9. A. तालानुगगतित B. तालानुर्गतित 10. A.B. मादिता 11. B. गातित्वं 12. A. वज्य B. वज्र. *Cf.* Vema, end of ch. V, 'वाजानुगत्वम्' among the Hastaguṇas of Vādakas; Vāja, though obscure, seems to be the correct reading and not 'Vañchā' in the same place in Śārṅgadeva (VI, 1218). Does 'Vājavādya' mean the neighbouring instrument in the orchestra? [Vāja = Pakṣa (?)]

§ The three Mārjanās are Māyūrī, Ardhamāyūrī and Kārmāravī.

* These four Mārgas refer to Tāla and are Dhruva, Citra, Vārttika and Dakṣiṇa.

[1]-स्थिरोत्साहिता[2] चर्म[3]लग्नहस्तत्वमित्यमी ।
गुणा मुखरिणः प्रोक्ता वादकस्य[4] विचक्षणैः ॥ १७८ ॥

॥ इति मुखरिलक्षणम् ॥

गुणैः कैश्चिद्विहीनोऽपि भवेत्प्रतिमुखर्यपि[5] ।
किन्तु यत्यादिवाद्यानां§ कृतानां[6] मुखवादिना ।
[7]उचितान्यनुयायीति(?) तद्वद्वादयितुं[8] क्षमः ॥ १७९ ॥

॥ इति प्रतिमुखरी ॥

कृतानां वाद्यकविभिः वाद्याना§माशु शिक्षणम् ।
श्रुतिज्ञानपरत्वं च[9] स्ववाद्यग्रहमोक्षयोः* ॥ १८० ॥

तालानुगत्वमैकाग्र्यमुभयो[10]र्मेलनज्ञता ।
वामदक्षिण[11]दक्षत्वमन्योन्यस्तुतिकारिता ।
मुखानुवृत्तिता[12] चेति वाद्य[13]वृन्दगुणा मताः ॥ १८१ ॥

॥ इति वाद्य[14]वृन्दलक्षणम् ॥

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1. A.B. One syllable wanting; it may be सु .2. A.B चिरोद्धायितां 3. B. वर्म 4. B. द्य 5. A. प्रतिमुखस्यपि B. पतिमुखर्यपि 6. A. कृत्वानां B. कृत्वाम् 7. The sense of the pāda is clear, that he should be good in accompanying (anuyāna), but the text as it is, is not quite correct or happy. 8. A.B. तद्वदादयितुं 9. A.B. परत्वस्य 10. A.B. पुटयो 11. A.B. शिक्षण. What is meant is adeptness of playing with either hand, or on either side of instruments like drum. 12. A.B. ना 13,14. A. ट B. त

§ 'Vādyānām' in both these places means 'Vādya-prabandhānām'.

* 'स्ववाद्यग्रहमोक्षयोः' goes with 'तालानुगत्वम्' in next line.

वृन्दमेलन[1]चातुर्यं रासिक्य[2]मनुरञ्जनम् ।
त्रिषु स्थानेषु गमकप्राणगीति[3]प्रवीणता ॥ १८२ ॥

गम्भीरमधुरस्निग्धश्रावकध्वनिशालिता[4] ।
तादृक्शारीरसंपत्तिः विविधालप्ति[5] नैपुणम् ॥ १८३ ॥

[6]सर्वगीतप्रबन्धानां गातृत्वं ताल्धारिता ।
विजितश्रमतायत्तकण्ठता[7] सावधानता ॥ १८४ ॥

नर्तकीसुकलासेन[8] समता[9] स्थाय[10]कारिता ।
शुद्धसालगरागेषु भाषाङ्गादौ च कौशलम् ॥ १८५ ॥

ग्रहमोक्षे च दक्षत्वं धीरता[11]ऽपास्त[12]दोषता[13] ।
सर्वरीतिषु वैदग्ध्यापश्चिमत्वं[14] सुरेखता ॥ १८६ ॥

इत्येते कथिता मुख्या गायकस्य गुणा बुधैः ।[15]
ईदृग्[16]गुणा[17] मुखरिणी वाद्य[18]वृन्दे प्रशस्यते ॥ १८७ ॥

[19]प्रकृत्यैवाङ्गनागानं[20] कोमलं मधुरं यतः ।
कृतार्थैः[21] उपदेष्टव्यं कन्याभ्यो[22] गायकैस्ततः ॥ १८८ ॥

॥ इति मुख्यगायकलक्षणम् ॥

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1. B. लेन 2. A. राशित्व B. राहित्व 3. A.B. प्राणेति 4. A.B. ना 5. B. स्त्रि 6. A. सर्वं गीतं 7. A.B. लयकर्णना 8. B. ना 9. A.B. समित 10. A.B. प 11. A.B. त: 12. A. प्राप्ति B. पास्ति 13. B. त: 14. A. रक्षिमत्वं B. पक्षिमत्वं 15. A.B. After this is found the subject colophon इति मुख्यगायकलक्षणम् which is repeated again three lines below. 16. B. ईम्रग 17. A.B. णो 18. A. पातृ B. व्रात्र 19. A. प्रत्र 20. A.B. ना 21. A. कुचारेयैंप B. कुचार्थैरुप 22. A. कन्याभ्या B. कर्णाभ्यः

[1]समानस्वरता स्थानत्रये[2] गमकचातुरी ।
अन्यूनाधिकता स्थानतन्मनस्त्वमभीरुता[3] ॥ १८९ ॥

नर्तनावसरे नादं धृत्वा गातुं[4] विदग्धता ।
[5]स्थायान्ते मुखदायित्वं[6] नियमस्य प्रतिग्रहः ॥ १९० ॥

प्रबन्धगायिता[7] चेति गायिनां[8] बृन्दलक्षणम् ।
बृन्दं नारीमयं सर्वमपि कार्यं[9] विलासिना ॥ १९१ ॥

द्रष्टुं कौतुकिना नृत्तं शुद्धान्तस्त्रीजनैः[10] सह[11] ।
राज्ञां विद्यावतां चाग्रे वैभवख्यापनाय[12] च ॥ १९२ ॥

॥ इति बृन्दलक्षणम् ॥

पात्रानुजीविनां बृन्दं समुदाय[13] उदीरितम् ।
पारंपर्योपदेशित्वात् संप्रदायश्च कथ्यते ॥ १९३ ॥

चतुर्भिरधिकाशीतिरुत्तमोत्तम उच्यते ।
विद्यावन्तश्चतुष्षष्टिरुत्तमः परिकीर्तितः ॥ १९४ ॥

द्वात्रिंशन्मध्यमो[14] ज्ञेयो विंशतिश्चतुरुत्तमा ।
[15]अवरः षोडश ख्यातः कनिष्ठश्चेति पञ्चधा ॥ १९५ ॥

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1. A.B. स्वमना 2. B. यो 3. A. तन्मनस्त्वं हिरुदा B. तन्मनस्त्वमहीरुद्वा 4. B. गन्तुं 5. A.B. स्थार्या 6. A. मुख्यदायिन्यो B. न्मुखतायिन्यो This refers to the quality of the orchestra giving prominence to the leader at the end of parts of the singing. 7. A.B. का 8. A.B. नं 9. B. अविकार्यं 10. B स्त्रिजटैः 11. B. स्पृह 12. A.B. वैभवाख्यं पताय 13. A.B. रम् 14. A. मा B. म 15. A.B. अपरः

उत्तमोत्तमसंज्ञाया[1] विद्यावन्तो[2]ऽधिका यदा ।
[3]तदा कोलाहलोऽयं तु नेष्टो[4] रङ्गे न माति यत् ।
स पुनर्विनियोज्यः स्यादुत्सवादिषु भूभुजाम् ॥ १९६ ॥

मुखरी मद्दली श्रेष्ठः स्वविद्यालक्ष्मलक्ष्यवित् ।
तस्य चित्त[5]क्रियाछन्दानुगः प्रतिमुखर्यपि ॥ १९७ ॥

तयोर्मार्दङ्गिकाः[6] प्रौढा द्वा[7]त्रिंशदनुवादकाः[8] ।
हौडुक्किकाः[9] तु चत्वारो देशीपाटहिका[10]वुभौ ॥ १९८ ॥

करटावादकौ[11] च[12] द्वौ[13] ततः[14] तालधरावुभौ ।
कांस्यतालधराश्चाष्टौ वांशिकौ द्वौ तयोः पुनः ॥ १९९ ॥

ओतुकाराश्च[15] चत्वारः शाङ्खिकौ काहलाधराः ।
चत्वारो मुख्यगायिन्यः चतस्रः षोडशापराः[16] ॥ २०० ॥

[17]भवेयुरनुगायिन्यो बृन्दे[18]ऽस्मिन्नुत्तमोत्तमे[19] ।
यत्रैको मुखरी तस्य समः प्रतिमुखर्यपि ॥ २०१ ॥

ततो मद्दलिनो धीराः षोडशान्ये[20]ऽनुवादकाः ।
हौडुक्किकाः[21] तु चत्वारो देशीपाटहिक[22]द्वयम् ॥ २०२ ॥

करटावादकौ तालधरौ षट्[23] कांस्य[24]धारिणः ।
वांशिकावोतुकाराश्च चत्वारः शाङ्खिकद्वयम् ॥ २०३ ॥

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1. B. य 2. B. विधावन्तो 3. B. न 4. A. नैष्टो B. नैष्टौ 5. A.B. वित्त 6. A. मार्दक्रिया B. मादिक्रिया 7. A.B. चा 8. B. नुचतकः 9. A. हौढिक्किकाः B. हौढुकर्क्किकाः 10. A. पाटभिका B. पाटर्भका 11. A.B. पादकौ 12. B. य 13. B. word missing. 14. A.B. तत्तः 15. A.B. च dropped by haplography. 16. A.B. षोडशाः पराः 17. A.B. ग 18. B. दो 19. A.B. मैः 20. A. ये 21. A. हौसुक्किकाः B. हौडिकर्काः 22. A.B. पादहित 23. B. र्ष 24. A. कास्य

चत्वारः काहलावादा[1] गायिन्यो[2]र्मुख्ययोर्द्वयम् ।
षोडशैवानुगायिन्यो बृन्दं तन्मतमुत्तमम् ॥ २०४ ॥

मध्यमे हि[3] मुखर्येको बृन्दे प्रतिमुखर्यपि[4] ।
अष्टौ मार्दङ्गिकाः पश्चात्ततो[5] हौडुक्किका[6]वुभौ ॥ २०५ ॥

करटावादक[7]स्ताली[8] चत्वारः कांस्यतालिनः ।
[9]वांशिकश्चौतु[10]धृच्छङ्खवादकः काहलाधरौ ॥ २०६ ॥

मुख्यगायिनिके[11] चाष्टौ भवेयुरनुगायिकाः ।
केवलो मुखरी यत्र सप्त मार्दङ्गिकाः परे[12] ॥ २०७ ॥

[13]हुडुक्काकरटावादी[14] तालधारी च केवलः ।
कांस्यतालधरा धीराः[15] चत्वारो वांशिकाः स्मृताः ॥ २०८ ॥

ओतुकारस्तथैको[16] द्वौ सुबद्धौ काहला[17]धरौ ।
एकैव गायिनी[18] मुख्या[19] गायिन्यस्त्वपराः[20] पुनः ॥ २०९ ॥

चतस्रो यत्र बृन्दं[21] तदवरं[22] परिकीर्तितम् ।
कनिष्ठे मद्दली बृन्दे परे मार्दङ्गिकास्त्रयः ॥ २१० ॥

हुडुक्काकरटावादी[23] कांस्यतालधरावुभौ ।
[24]वांशिकश्चौतु[25]कारश्च[26] काहली[27] मुख्यगायिनी[28] ।
तालज्ञाः सहगायिन्यः चतस्रः कथिता बुधैः ॥ २११ ॥

[इति संप्रदायलक्षणम्]

1. A. दंर् 2. B. म्यो 3. A.B. वि 4. B. वि 5. A.B. त्ततयो 6. A. हौसिक्किका B. भौढिर्किका 7. A.B. का 8. A. लि 9. A. वा 10. A.B. स्सोम 11. A. गायिनिका: B. गायनका: 12. B. वरे 13. A.B. हुडुकर्कटा 14. A. याटी B. वांटी 15. B. ज्ञिराः 16. A.B. कौ 17. B. कागला 18. B. यिनं 19. B. ख्य 20. A.B. रा 21. B. न्दे 22. A.B. अपरं 23. A.B. टौ 24. A.B. वा 25. A.B. स्रातु 26. A.B. राश्च 27. A. काहलि B. काहाकिं 28. A.B. नि

*शतमष्टोत्तरं षष्टिः चतुर्भिरधिका ततः ।
द्वात्रिंशदिति हस्तानां[1] पृथक् तेषु भवेन्मितिः[2] ।
क्रमात् गीर्वाणभूपाल[3]प्रभृतीनां§ भवन्त्यमी[4] ॥ २१२ ॥

[5]ज्येष्ठे रङ्गस्य दूरत्वान्[6] मन्द्र[7]तातोद्यगीतयोः ।
प्रेक्षणीयस्य च व्यक्तिः न हि सम्यक् विभाव्यते ॥ २१३ ॥

दूरस्थास्तु जनाः[8] श्राव्या इति तारतरो ध्वनिः ।
क्लेशसंपादितो[9] नूनं वैस्वर्य[10]मवलंबते ॥ २१४ ॥

ध्वनिः[11] मुञ्चति माधुर्यं मण्डपेऽतिकनीयसि[12] ।
[13]त्यक्त्वा ज्येष्ठकनिष्ठे द्वे[14] ततो मध्यः प्रशस्यते ॥ २१५ ॥

यत्र नृत्यध्वनी[15] प्रेक्ष्यश्रव्ये ते[16] भवतः[17] सुखम् ।
चतुष्षष्टिकरायामो द्वात्रिंशत्करविस्तृतिः[18]॥ २१६ ॥

विकृष्टो मण्डपो राज्ञा चतुरश्रोऽथवावरः[19] ।
समन्ताच्चतुरश्रस्य द्वात्रिंशत्कीर्तिताः कराः ॥ २१७ ॥

[20]आयामस्तु विकृष्टस्य पूर्वपश्चिमतो[21] मतः ।
पूर्वतस्तत्र संत्यज्य[22] करानष्टौ प्रकल्पयेत् ॥ २१८ ॥

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1. B. ले 2. A.B. मतिः 3. B. स्वाल 4. A. पि 5. A. ज्ये-ज्यष्ठंगस्य 6. A.B. त्वा 7. B. द्रु 8. A.B. ना 9. A. मितो B. तितो 10. A. मवैस्वर्य B. ऐश्वर्य 11. A.B. र्नि 12. A.B. सी 13. A. त्यक्ता B. त्यत्ता 14. B. करणत्वे 15. A.B. नि 16. A.B. श्रोतदौ 17. A. भयतः Or the line may be restored also as यत्र नृत्यध्वनिप्रेक्ष्यश्रव्यतोभयतस्सुखम् taking the stand on the 'A' reading (उ)भयतः । 18. B. विस्मृति 19. A.B. रम् 20. B. आ wanting. 21. B. वच्चिन्महिता 22. B. संतत्यज्य

* The subject colophon ending Sampradāya-lakṣaṇa is missing. The next topic is the dance-hall, but as it starts abruptly, there seems to be a gap in which a line introducing the three kinds of dance-hall is lost.

§ 'प्रभृति' refers to the common public.

चतुरश्रं करै रङ्गशीर्षं[1]§ सम्मितमष्टभिः[2] ।
*रासकादौ[3] ततोऽप्यर्धं‡ द्विगुणं वा यथोचितम् ॥ २१९ ॥

ततोऽप्यष्टौ करान्मुक्त्वा[4] स्थानं कुर्यात्सभापतेः[5] ।
शुद्धादर्शतलाकार[6]रङ्गशीर्षोपशोभितः ॥ २२० ॥

स्तम्भै[7]रुत्कीर्णसिंहाद्यैः[8] विलसत्साल[9]भञ्जिकैः ।
प्रत्युप्ता[10]नेकरत्नांशु[11]चयध्वस्ततमोभरैः[12] ॥ २२१ ॥

विचित्रचित्र[13]भङ्गीकैः प्रेक्षणीयैरलङ्कृतः[14] ।
हेमाचलगुहाकारस्वर्ण[15]कुंभैः[16] विराजितः ॥ २२२ ॥

**यन्त्र[17]नारीजनालापसङ्गीतादिविचेष्टितैः ।
संपादित[18]चमत्कारः कर्पूरी(?)शोभितान्यभूः[19] ॥ २२३ ॥

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1. A. दिव B. दिष्टः 2. A.B. सन्मितनष्टभिः 3. A.B. रास्करादौ 4. A. Whole word dropped. B. मु– 5. B. स्वभावतः 6. A. शुद्ध-दर्शकलाकारङ्ग B. शुद्धदर्शक एलाकाङ्ग 7. A. स्मरै B. स्मरैभ 8. A. द्यै B. द्यौ 9. A.B. विलसाल्लाल 10. A.B. प्ता 11. A.B. रक्तावश 12. A. द्धस्तनमोहरैः B. द्धस्तामोहरैः 13. A.B. यत्न 14. A.B. तैः 15. A.B. वर्ण 16. B. भौ 17. A.B. यत्र 18. B. तित 19. A. शीभितान्यहः B. शीभितान्यभः. Or it may be कर्पूरोद्दीपितान्तरः For reference to Karpūra-lamps in the hall, see below.

§ According to Jāya, there is no Raṅga-pīṭha besides Raṅga-śirṣa.

* In dances like Rāsaka in which the number of dancers is large, the dimensions of the Raṅgaśirṣa may be a half more or even double, i.e., 12 or 16 hastas.

‡ 'ततोऽप्यर्धम्' has to be taken as 'that plus half, 'i.e.' 8 + 4 = 12 hastas.

**This refers to mechanical female figures, robots, that talk, sing, dance and do other acts and provide much amusement. See my brochure '*Mechanical Contrivances in Ancient India*,' Indian Institute of Culture, Bangalore.

नीरन्ध्रच्छादनोपेतप्रेक्षणीय[1]द्वितीयभूः[2] ।
नानाद्वीपान्तरानीतैः देवांशादिभि§रम्बरैः ।
विचित्रेण वितानेन नयनानन्ददायकः[3] ॥ २२४ ॥

नानापल्लवलताबन्धैः इतिहासा[4]दिभिश्शुभैः ।
विक्रमैः केलिभि(:) . . त्याग(?)[5]मुख्यैस्सभापतेः ।
†[6]विचित्रस्थैः समानाभिः[7] भित्तिभिः[8] सुमनोहरः[9] ॥ २२५ ॥

गीतातोद्यध्वनेः स्थैर्यसुस्वरत्वा[10]दिहेतवे ।
गवाक्षैर्नाति[11]विवृतैर्भूषितो[12] नातिसंवृतैः ॥ २२६ ॥

[13] . . . . सुषमैर्द्वारै र्वेदिका[14]मत्त[15]वारणैः ।
सङ्गीतावसरैस्सान्द्रः[16] पुष्पतारकितक्षितिः ॥ २२७ ॥

[17]विसारिविविधामोदपुष्पमाल्योपशोभितः[18] ।
समन्ताद् धूपितो[19]ऽजस्रधूपैः कृष्णागरूत्करैः ॥ २२८ ॥

निवास इव[20] भारत्याः क्रीडागार[21]मिव श्रियः ।
कर्तव्यो नाट्यनृत्तार्थः मण्डपो लक्षणान्वितः[22] ॥ २२९ ॥

॥ इति नृत्तमण्डपलक्षणम ॥

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1. A. यं 2. B. यभूः, the word द्वितीय being dropped. 3. A.B. नायकः 4. A.B. अतिभासा 5. A. केलिभिन्याग B. केलिभिन्नाङ्ग 6. B. word missing. 7. B. समानादिभिः 8. B. भित्तीनः 9. A. हरैः B. भरैः 10. A.B. स्वस्वरता 11. A.B. जाति 12. B. दूषितो 13. A. भ्रातृभिः B. रात्रिभिः 14. B. वेको 15. A. मार्त B. मात्र 16. A.B. ति 17. A.B. One more वि here and वि in विविध, next word, dropped. 18. A. भनः 19. A.B. धूवितो 20. A.B. भुव 21. A.B. कार 22. A. न्वितः

§ It my refer to some kind of textile known in those days; or it may be 'देवांकादिभिः' '(cloth) with figures of gods.'

† Words not clear; the sense however is that the walls have paintings of the themes set forth in the two preceding lines.

अभिनातो गुणग्राही[1] पाला[2]पात्रविशेषवित्[3] ।
क्रीडाकेलीगृहं दान्तः[4] प्रियकीर्तिः प्रियंविदः ॥ २३० ॥

शृङ्गारी रसिकः [5]सर्वशास्त्राकूपार[6]पारगः ।
मार्गदेशीरहस्यानि[7] ज्ञाता[8] सङ्गीततत्त्ववित् ॥ २३१ ॥

अभिज्ञः[9] सर्वभाषासु भावकः प्रतिभानवान्[10] ।
[11]... .....वित् सत्यवसतिर्गत[12]मत्सरः ॥ २३२ ॥

वादेषु धृतमाध्यस्थ्यः[13] कृतकार्यो निरामयः ।
[14]आस्तिको विगतालस्यः परिवारानुकूल्यवान्[15] ॥ २३३ ॥

विवेकी कौतुकी[16] वाग्मी तरुणो गुणदोषवित् ।
सुलक्षणो जितारातिः[17] निपुणो[18] - - [19] नर्मणि ॥ २३४ ॥

स्वस्तुतौ[20] पर[21]निन्दायाम्[22] अपि[23] नित्यं पराङ्मुखः ।[24]
त्यागी दयापरः श्रीमान् सभापतिरिहोच्यते ॥ २३५ ॥

॥ (इति) सभापतिः ॥

प्रस्तावोचितभाषित्वं[25] त्रुटितात्रुटितज्ञता[26] ।
माध्यस्थ्यं[27] मान्यता कापि नाटकादिषु पाटवम् ॥ २३६ ॥

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1. A.B. हि 2. A.B. त 3. B. विशेविशत् 4. A.B. वान्तः 5. A.B. सर्वः 6. A. शास्त्रकूपारगः B. शास्त्रात्तुपार 7. A.B. न्ति 8. A.B. ज्ञातारः 9. A.B. ज्ञा 10. A.B. भावनात् 11. A. तुङ्गनाकोधि B. Line missing. ᐧ2. जनि 13. A.B. स्थं 14. A.B. अ 15. A.B. —ल्वान् 16. A.B. कं 17. A.B. जितात्रि 18. B. रिपुणो 19. A.B. Two syllables missing. 20. A.B. स्वस्तितौ 21. A.B. वर 22. B. य Then words dropped up to परः in next line. 23. A. अवि 24. A. खी 25. A.B. बित्व 26. A. दूतद्धतावटंवज्ञता B. रज्जुतात्रुद्धवज्ञता 27. A. B. स्थ

न्यायादिशास्त्रवेदित्वं वाग्मिता शीलशालिता ।
धर्मधौरेयता मुक्तरागद्वेषादिमानिता[1] ॥ २३७ ॥

गुणवत्सलता[2]शेषदेशभाषासु कौशलम् ।
रसभावेङ्गितज्ञत्वं[3] धैर्यं मध्यवयस्कता ॥ २३८ ॥

तौर्य[4]त्रितयचातुर्यं[5] सुमूर्तित्वं[6] कुलीनता ।
प्रागल्भ्यं[7] प्रतिभा चेति गुणाः प्रोक्ताः सभासदाम् ॥ २३९ ॥

॥ इति सभ्यगुणाः ॥

॥ इति [8]श्रीमन्महाराजाधिराज - गणपतिदेव - गजसाधनिक-जायसेनापति-[9]विरचितायां नृत्तरत्नावल्यां सप्तमोऽध्यायः ॥

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1. B. ना 2. A. गुणवित्सुलता B. गुणवित्लता 3. A. भावेङ्गितत्त्वज्ञं 4. A. त्रस्य B. त्रय 5. A. चात्वर्ध्य B. चात्वर्प्य 6. A. सुलतित्यं 7. A.B. ल्र्यं 8. B. श्रीमद्दा 9. B. गणपतिविरचिताबां

[अथाष्टमोऽध्यायः]

सायाह्ने[1] कौतुकी नेता[2] नृत्य[3]सन्दर्शनोत्सुकः ।
नैपथ्यसदने रम्ये विविक्ते चित्रशालिनि ॥ १ ॥

कर्पूरागरुकस्तूरीकाश्मीरहिम[4]वारिभिः ।
मिलितेन परार्ध्येण चन्दनेनानुलेपितः ॥ २ ॥

मल्लिकाकेतकीजातीचंपकैः कृतशेखरः ।
चीनांबरे शरच्चन्द्रचन्द्रिकाकान्ति[5]हारिणी[6] ॥ ३ ॥

वसानः[7] सूचिविज्ञान[8]भङ्ग्यालंकृतपल्लवे ।
पादाङ्गुलीयपर्यन्तैः मकुटाद्यैर्विभूषितैः ॥ ४ ॥

स्वस्वकान्तांशरूपोर्वीपति[9]नीराजानेच्छया ।
[10]दिग्वधूरनुकुर्वाणैस्सान्द्रानन्दं समागताः ॥ ५ ॥

मङ्गलैरिव सोत्कण्ठैः[11] कामिनीरूपधारिभिः ।
शंभोरिव वरान्[12] प्राप्तैः अणिमाद्यधिदैवतैः ॥ ६ ॥

दृष्टिवेध[13]हरैर्दिव्यैः अवियुक्तानि मङ्गलैः ।
ज्वलत्कर्पूरदीपानि हैमपात्राणि लीलया ॥ ७ ॥

वहद्भिः पाणिपद्माभ्यां भ्रान्तिप्रान्तैः(?)[14] मणिश्रियः ।
[15]गायद्भिः पञ्चमं गानं[16] कोकिलालाप[17]पेशलम् ॥ ८ ॥

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1. A. न्ते 2. A.B. तेता 3. A.B. नृत्यः 4. B. भीम 5. A.B. One का dropped. 6. A.B. वारिणी 7. A.B. न 8. A.B. सूरिभिज्ञान 9. A. कान्तांशुरूर्मीचोपतिः B. शुरूर्मिशोवि 10. A. दिश्वघू B. दिग्वसू 11. A. सेर्णात्कण्ठैः B. सौत्कर्णैः 12. A. परान् B. परात् 13. B. ध 14. May be कान्तिक्रान्तैः 15. B. भा 16. A.B. पञ्चमाङ्गानं 17. A.B. one ला dropped.

शुद्धां गीतिमिव प्रेक्ष्यां कुर्वद्भिर्दन्त[1]कान्तिभिः[2] ।
[3]नैराजनशिरःप्रायरजलास्वां गतिं यति (?) ॥ ९ ॥

यतिप्रहरणैर्वाद्यैः नानातोद्यसमन्वितैः ।
संयुक्तं कोमलं नृत्यं कुर्वाणैस्तरुणीजनैः ॥ १० ॥

विहितारात्रिकः श्रीमान् प्रहर्षोत्फुल्ललोचनः ।
ततः सभागतो नर्मसचिवैः नृत्तमण्डपे[4] ॥ ११ ॥

रत्नसानु[5]तटो[6]त्सङ्गकल्प[7]शाखीव भूपतिः ।
सहासनमधिष्ठाय निषीदद्भि[8]श्रितप्रतः[9](?) ॥ १२ ॥

*स्वर्णकल्पतरुं कृत्वा पृष्ठतः पुरतः पुनः ।
रत्नैरलंकृतं हैमं वारणं[10] मकराङ्कितम्[11] ॥ १३ ॥

तले[12] मुक्ता[13]वितानस्य वेष्टितस्य मणिस्रजा ।
भवेत् सिंहा[14]सनासीनः[15]सार्वभौमस्सभापतिः ॥ १४ ॥

तस्य वामे महादेवी[16] भवेदित्यपरे विदुः ।
[17]सेयं तु नेष्टा नीतिज्ञैर्दर्शनीया हि[18] कस्यचित् ॥ १५ ॥

[19]पतितां पक्ष्मलाक्षीणां कटाक्षशरसन्ततिम्[20] ।
चामरोल्लासनैश्शश्वत् वारयन्त्य इवान्तरा ॥ १६ ॥

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1. A.B. हैन्त 2. A.B. कान्तभिः 3. A.B. Whole line corrupt; B. प्राय for प्राय; मुल for जला; यतिः for यति. The line probably refers to the act of waving lights (Nīrājana) and the movements of dance consistent with that act. 4. A.B. पः 5. A. तु 6. A.B. तो 7. A.B. ल्य 8. A.B. निषितेद्वि 9. B. निषितेद 10. A.B. कारणं 11. A.B. ङ्कितम् 12. B. ल 13. A.B. क्त 14. B. सङ्ग 15. B. नं 16. A.B. वीं 17. A. से य ष्टातु न B. सेयतुन 18. A. भि 19. A. वतिति B. वतीति 20. A.B. ती

* These are auspicious symbols of royalty.

कलकङ्कणनिक्वाणा लीलाजागरितस्मिता:[1] ।
[2]पत्युः चामरधारिण्यस्तिष्ठेयुः पृष्ठभागतः ॥ १७ ॥

विस्रंभालापनिपुणा नर्मज्ञा राजवल्लभाः ।
ललितै[3]रङ्गकैर्युक्ता भूषाणा[4]मपि भूषणैः ।
काम्याः[5] कामकलाभिज्ञाः[6] कामुकेन्धन[7]यौवनाः ॥ १८ ॥

तौर्य[8]त्रितयवेदिन्यः सुवेषाश्शुभलक्षणाः ।
वामतः पृष्ठतश्च स्युर्विलासिन्यः[9] सभापतेः ॥ १९ ॥

[10]*...................................... ।
.... ॥ २० ॥

[11]शुचिक्षेत्रा(?) - विश्वास[12]भाजनं रूपशालिनी ।
सुवेषमधुरालापा[13] कलावित्[14] प्रौढयौवना[15] ॥ २१ ॥

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1. A.B. स्मृता: 2. A. पर्य B. पथ्य 3. A. मपितै B. लंबितै 4. A.B. भूषणा 5. A. काम्याक: B. काम्यकं 6. A. कलभिज्ञ: B. कलभीज्ञ 7. A. B. कामिकामिन्ध 8. A. त्रये B. त्रुय्य 9. B. विद्यासिन्य: 10. A. corrupt. कर्णपूरौमिधार्येण नर्तकी गायनीति पारिधयान्तं च । ज्ञनेने नेत्रौ वक्तमिव गेतं-शुचिः । B. तंकी for नर्तकी; पर्ययान्तं च; ज्जने नेत्रौ 11. A.B. Foot wants one syllable; may be शुचिक्षेत्रा च विश्वास etc. 12. B. विश्वस 13. A.B. प 14. A.B. वि 15. A.B. ना:

* These two lines whose restoration is impossible refer to the Tāmbūladāyinī who is close to the King; her eyes have collyrium (añjana) and the author works a conceit on her proximity to the King and the eye with collyrium. Certain Añjanas are for making one's sight very piercing and this lady appears to have taken her stand near the King to be able to scan each and to tell in his ear who is who and of what qualification among the dancers and singers.

[1]सावधानेङ्गिताभिज्ञा नृपवंशक्रमागता[2] ।
मञ्जूषां दधती[3] हैमीं नानारत्नविभूषिताम् ॥ २२ ॥

भूपालोचिततांबूलसामग्रीपरिपूरिताम् ।
आसीत[4] दक्षिणे पार्श्वे राज्ञस्तांबूलदायिनी ॥ २३ ॥

[5]वैव(?)स्वदक्षिणे[6] पार्श्वे[7] मन्त्रिणश्च[8] पुरोधसः ।
वेत्रासने[9] निवेश्याः[10] स्युः[11] नरेन्द्रेण सगौरवम् ॥ २४ ॥

*[12]मुण्डासने च तन्मध्ये युवराजं निवेशयेत् ।
तस्य दक्षिणतः पार्श्वे तद्वत्सेनापतीनयम्[13] ॥ २५ ॥

आसनेषु यथार्हेषु सेनानीपृष्ठभागतः ।
मण्डलेश्वरसामन्तपरमण्डलिनः क्रमात् ॥ २६ ॥

[14]दैवज्ञपतयो वैद्यायुध[15]श्रीकरणाधिपाः[16] ।
हस्त्यश्वरथनेतारः कोशगोष्ठगृहाधिपाः ॥ २७ ॥

तौर्यत्रितयतत्त्वज्ञा मल्लाद्या राजवल्लभाः ।
यथास्थानं[17] निवेश्याः[18] स्युः तदध्यक्षैर्नृपाज्ञया ॥ २८ ॥

A. 1. वासधाने- B. वाससाने- 2. A.B. वंशकमागताः 3. A.B. तीं 4. A.B. आपीत 5. A.B. corrupt. 6. A.B. णा 7. A.B. श्वें 8. A.B. मन्त्रिः.......9. A. नेत्रासने B. वेत्रासन्ने 10. A.B. श्मा 11. A.B. सुन् 12. मण्डासनेन. There being no need for instrumental, the last letter न may be च 13. A. पतिनयः 14. A. दैवतयो B. देवतयो 15. A. यु B. बुधा 16. B. णाभिधाः 17. A.B. न 18. A.B. शा

* See Bharata XIII. 207 (Kasi) : मुण्डासनं च दातव्यं सेनानीयुवराजयोः । Muṇḍāsana is, like a stool, a seat without rest for arms or back.

वाग्गेयकार[1]गन्धर्वस्वरादीन्† गायनान्नटान् ।
नर्तकान्वाग्मिनः[2] पुण्यपाठकान्कथकानपि ।
वामतो[3] द्विविधातोद्यवादकांश्च[4] निवेशयेत् ॥ २९ ॥

मान्यामान्य[5]विचारज्ञः[6] स्वामिचित्तानुवर्तकः ।
नातिदूरे[7] प्रतीहारः तिष्ठेद्[8] वेत्रधरः पुरः[9] ॥ ३० ॥

करवालकरैरातैरङ्गरक्षैः[10] समन्ततः ।
परिवृत्य सदः स्थेयं स्वपरज्ञान[11]तत्परैः ॥ ३१ ॥

रत्नाभरणसंक्रान्तैः प्रतिबिम्बैर्बहूकृताः[12] ।
पूरिता गन्धतैलेन स्फारकर्पूरवर्तयः ।
दीपिकाः पुरुषैः धार्याः[13] सुवेषैर्वर्णदण्डिकाः ॥ ३२ ॥

राज्ञः पूर्वेद्युरादिष्टा[14] प्रातः स्नातवती[15] ततः[16] ।
इष्टेष्टदेवता विप्रैः कारयित्वा ग्रहाध्वरम्* ।
प्रीणयित्वा[17] द्विजाचार्यवृन्दविद्यावतोऽखिलान् ॥ ३३ ॥

गर्भोल्लसितसौवर्ण[18]सामिदर्शित[19]केतकम्[20] ।
धम्मिल्लं दधती वल्लसं कुन्तलैर्वकुलप्रियाम्[21](?)§ ॥ ३४ ॥

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1. A.B. रा 2. A. वजिनः B. वाजिनः 3. A. नो 4. B. यादकां 5. B. मान्यमान 6. A.B. विशारज्ञा 7. A. सन्तिदूरे B. नातिपूरे 8. B. ष्ट 9. A.B. रा 10. A. रंक्षे 11. B. पर dropped. 12. B. वुभूतदा 13. A. डार्या B. डार्यः 14. B. निष्टा 15. A. स्नावति 16. A. रतः 17. A. प्रण-धत्व B. प्रणयित्वा 18. A.B. र्णं 19. A.B. देशीत 20. A.B. कः 21. B. वकुलाप्रियम्

† Vāggeyakāra is the highest type of musician who is also a composer; Gāndharva is a musician proficient in Mārga and Deśi music; Svarādi is a musician versed only in the Mārga.

* This is Graha-makha, propitiation of the Planets.

§ According to the text of Kumbha, which echoes Jāya, the danseuse may dress her hair into Dhammilla (knot) or Veṇi (plait); and Kuntalas, bedecked with pearls, should add charm to the forehead. Kuntala goes with the forehead in S. Ratn. also, VII. 1241.

अङ्गप्रभा[1]नुसारेण तत्तत्कालोचितेन वा[2] ।*
चन्दनेन विधाया[3]ङ्गोद्वर्तनं[4] कुंकुमेन वा[5] ॥ ३५ ॥

मञ्जुशिञ्जानमञ्जीरमेखलावलयादिभिः ।
रत्नालंकरणैर्हीर[6]स्थूलमुक्ताफलोत्तरैः ।
तान्यङ्गै[7]र्भूषयन्ती[8] स्वैस्तै[9]रप्यङ्गेषु भूषिता[10] ॥ ३६ ॥†

[11]अङ्काधिरोपित[12]स्वाती[13]शशिबिम्ब[14]विडंबिना ।
आननेन विराजन्ती नासामौक्तिकशोभिना** ॥ ३७ ॥

कस्तूरीतिलकाङ्केन[15] वदनेनानुकुर्वती ।
प्रान्तस्थितकुरङ्गस्य पूर्णस्यामृतदीधितेः[16] ॥ ३८ ॥

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1. A. B. प्रहा 2. A. विनेनवम् B. विने—3. A. B. पा 4. B. द्वक्रन 5. A. च B. व 6. A. वीर B. भेर 7. B. ङ्गै dropped. 8. A. भूषयन्त्यै B. भूष–न्त्यै 9. B. स्वै 10. A.B. ता: 11. A. B. अङ्गा 12. B. रापित 13. A. स्वापि B. स्वापि 14. A B. शमलम्बि 15. A.B. ङ्केन 16. A.B. ति:

* The sense is that the body should be treated with coloured dust of sandal or saffron, in accordance with the complexion of the lady and the time of the year or day. In the corresponding place Kumbha says:

श्यामगौरविभागेन यत्र यद्वर्णपोषकः (?) ।
देशकालवयोवर्णानुसारेण प्रकल्पयेत् ॥

† The meaning is: 'adorned on her limbs with those ornaments, though with her limbs she was, is reality, adorning those ornaments.'

** The face with the nose-pearl resting on it, is like the moon with the Star Svāti on the moon's lap. Svāti, of all stars, is mentioned because the pearl is connected with that Star.

[1]मुखपद्म[2] पतत्कामि[3]नयनालि[4]जिघृक्षया[5] ।
सुवर्णवस्त्रमाल्याद्यैः भाण्डयुक्तेन राजता ॥ ३९ ॥

[6]स्मरेण दधती न्यस्तां[7] मौलौ मौक्तिकजालिकाम् ।‡
‡रूपस्य[8] प्रतिरूपस्य दर्पणे प्रतिमां तदा ॥ ४० ॥

दृष्ट्वेव[9] वाम(नाम ?) मन्दाक्षमन्दस्मित[10]मुखी ततः ।[11]
[12]कनकान्दोलिकारूढा[13] छत्रचामरशोभिता ॥ ४१ ॥

बृन्देन सहिता सायं यायान्[14] नृपतिमन्दिरम् ।
[15]नैपथ्यस्थान[16]मासाद्य[17] कौतुक[18]त्वरितं ततः ॥ ४२ ॥

ऊर्वोरालोकनं[19]चारीकरणाद्येषु लक्षणम्[20] ।
कूर्पास[21]ङ्गुस्तूक्षितमादीयत(?) मा स्म भूत् ॥ ४३ ॥**

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1. A. म 2. A. पद्म 3. A.B. मी 4. A.B. लिं 5. B. जिखीतातः 6. A. स्वरेण B. Line missing. 7. A. स्ता 8. B. This and the next line missing. 9. A. दृष्ट्वेव 10. A. स्थित 11. A. The line सुवर्णवस्त्र etc. repeated. 12. A.B. कनकारुं 13. A. रु: B. रुध्वा 14. A.B. याया 15. A. चैनपत्य 16. B. आनाम 17. B. साध्य: 18. A.B. कं 19. A. न B. no न 20. A.B. श्लक्षनम् 21. A. After कूर्पास, owing to haplography with कार्पासं down below, jumps over of the line and two more full lines. B. corrupt, but sense can be made out.

‡ The meaning is 'Desirous of catching the bees of the looks of the lovers which fall on her face, Cupid, with the golden garment or fine coloured garment, the garland as thread and the vessel (ornaments), appears to have placed on her head a net of pearls.

** The sense is that lest the view and correct positions and movements of the limbs should become obscure, the dansuese should wear tight shorts inside and over that a diaphanous apparel of cotton or silk with fine dazzling embroidery.

इति सूक्ष्मतरं त्व[1]न्तरद्धोरुक[2]मुपर्यथ[3] ।
सूचीविज्ञानसौवर्णपत्र[4]रत्नान्विता[5]ञ्चलम् ॥ ४४ ॥

कार्पासमथवा क्षौमं पट्ट...........[6]चित्रितम् ।
कर्णाटीप्रियया रीत्या यासीतावसितं ततम् (?) ॥ ४५ ॥

रत्न[7]सौवर्णपत्राद्यैः[8] मण्डितं दधती लघुम् ।
आलोकन[9]मिदं[10] श्लक्ष्णं प्रेक्षणे तु . . [11] भवेत्[12] ॥ ४६ ॥

[13]............पात्र[14]धृताद्धोरुक[15]कञ्चुकम् ।
मुक्ताहारादि[16] नात्यन्त[17]मङ्गसंलग्न[18]भूषणम् ॥ ४७ ॥

सज्जी[19]भूय ततः[20] सर्वं वृन्दं रङ्गभुवं विशेत् ।
पात्रस्य[21] दक्षिणे पार्श्वे मुखरी स्यान्मुखे स्थितः ॥ ४८ ॥

[22]क्रमान्मार्दङ्गिकास्तस्य तिष्ठेयुर्वामतः[23] ततः ।
हुडुक्की शाङ्खिका देशीपटही[24] करटाधरः ॥ ४९ ॥

काहलावादकाः कांस्यतालिनश्च यथाक्रमम् ।
तिष्ठेयुः पृष्ठतस्तेषामेवं प्रतिमुखर्यपि[25] ॥ ५० ॥

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1. A.B. सत्त्वा 2. A.B. रद्धोरु 3. A B. था 4. A.B. पत्र 5. A.B. रत्नविता 6. A.B. Unindicated gap. 7. A. क्तं B. त्नं 3. A.B. पाद्यैमं 9. A.B. वन 10. A.B. यं 11. A.B. two syllables wanting; my be यथा. 12. A.B. भयेत् 13. A.B. Line wanting in six syllables. 14. A. यात्रा 15. A. चोरुक B. ध्दोरुक 16. A.B. भरादि 17. A. क्ता B. क्त 18. A. संरग्न B. सङ्गयन्न 19. A. सर्जी 20. B. तन: 21. A. वात्रस्य B. णवाल 22. A. कमां 23. A. नः 24. A. पटनी B. वट्टी 25. A.B. स्यपि

तस्यानुवादकाद्याश्च भवेयुर्वामपार्श्वतः ।
तिष्ठेतां मुख्य[1]गायिन्यौ[2] पात्रपाश्चात्य[3]भागतः ॥ ५१ ॥

एतयोः पार्श्वयोस्तालधरा[4] प्रौढाः[5] कलादिषु ।
तत्पृष्ठे वांशिकाः कांस्यधराः[6] स्युरनुगायिकाः[7] ॥ ५२ ॥

वृन्दं नारीमयं सर्वमपि कार्यं विलासिना[8] ।
राज्ञां विद्यावतां चाग्रे वैभवख्यापनाय च* ॥ ५३ ॥

॥ इति वृन्दविन्यासः ॥

भाविरागांशभूतेन[9] मध्यसप्तक[10]वर्तिना[11] ।
वादयेद्वांशिको नादं स्वरेणादौ प्रयत्नतः ॥ ५४ ॥

[12]मन्द्रं गाता क्षमः प्राप्तुं[13] तारं च न[14] विनामुना ।
[15]योज्यस्तेन समं नादः[16] सर्वातोद्य[17]समुद्भवः ॥ ५५ ॥

यथा नादमयं सर्वं जगत्स्थावरजङ्गमम् ।
स्यादेवं सति नादात्मा देवो[18]नेतः(? [19]) फलप्रदः[20] ।
†प्रयोगस्सुभगः सान्द्रः सम्मतश्च सभासदाम् ॥ ५६ ॥

॥ इत्यातोद्य[21]मेलनम् ॥

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1. B. ख्या 2. A. विन्यौ 3. A. पार्श्वान्य B. पार्श्वात्य 4. A. नेरः B. धरैः 5. A.B. ढ 6. A.B. Haplography. कांस्युः 7. A. कायिकाः 8. B. ता 9. A. भूतो 10. A.B. पॅक 11. A.B. र्तेना 12. A.B. मन्द्रङ्गाता 13. A.B. प्तं 14. A. तारञ्चन B. तारञ्चा 15. A. योन्यास्तोन B. योज्यास्तेन 16. B. दा 17. A. सर्वान्तोष्य B. सर्वान्य 18. A.B. देवे 19. May be (अ)नेक or (अ)नन्त 20. A. फलप्रदा B. फलं प्रदा 21. A. इत्यन्यतोद्य B. इत्यान्यतोद्य

* See above p. 234 where also these lines occur.

† This line, as bringing the topic to a close, is somewhat abrupt; there may be a gap.

§पूर्वोक्तलक्षणात्[1] तस्मात्समहस्ता[2]दनन्तरम् ।
‡[3]जोडनीक्रमतो वाद्यं वादयित्वा हुडुक्किना ॥ ५७ ॥

स्निग्धतारतरं[4] प्रान्ते[5] झेङ्कारे[6] तत्प्रवर्तिते[7] ।
नर्त(?) तालप्रमाणेन तत:[8] तद्द्विगुणेन[9] वा ॥ ५८ ॥

हुडुक्काकरटादेशीपटहै:[10] श्रोत्र[11] मञ्जुलम् ।
*लहर्यां वाद्यमानायां[12] लयच्छन्दानु[13]सारत:[14] ॥ ५९ ॥

निस्सारुकैकतालाभ्यां क्रमान्मद्दलवादका: ।
वादयेयु:,[15] यति:[16] श्रोत्रं सुधासारेण[17] सिञ्चती ॥ ६० ॥

तालद्विमानत: पूर्वं प्रारभ्या[18] क्रमवर्धितै: ।
यावत्षोडशभिर्गानै: (मानै: ?) अमिता: (संमिता ?) तत्प्रमाणत: ॥ ६१ ॥

हस्तेन[19] मृदुना स्निग्धा[20]† प्रारभ्या[21] मुख[22]वादिना ।
[23]वीणानिनादिनी[24] पूर्वं पश्चादारभट†[25]ध्वनि:[26] ॥ ६२ ॥

1. ण B. गा 2. समाहम् 3. A. नजास B. जोसनि 4. B. मारतरं 5. A. णे 6. A.B. झङ्कारे 7. A.B. तते 8. A. नत: 9. A.B. तद्विगुणेन 10. A.B. गै: 11. B. श्रोत्र 12. A. वाद्यकानूयां B. वाद्यकानूत्यां 13. B. छानानु 14. A. सारक: B. सारकृत् 15. A. वादयो 16. A. युध्यति B. यति 17. A. धारेण 18. A. प्राख्या: B. प्रार-या: 19. A. भूस्तेन B. हसेन 20. A.B. ग्धा: 21. A. प्रारब्या B. प्रारब्ध्या 22. A. मूल B. A. मुख्य 23. A. वीणादि 24. A. नि: B. नी: 25. वित B. भत 26. A. ध्वनिम् B. ध्वनीम्

§ See above p. 205. On the sequence set forth here compare above Śuddha and Deśi, and Peraṇa and Preṅkhaṇa Paddhatis, pp. 205, 207, 211, 213.

‡ Joḍanī is one of the Vādya - prabandhas, as also a form of playing on the Huḍukkā (S. Ratn. V.I. 927-8); the latter is meant here.

* Laharī is a part of the Udgrāha.

† Snigdha and Ārabhaṭa (i.e. Komala and Uddhata) refer to soft and vigorous playing.

दृढहस्तप्रहारेण प्रहर्षाद्[1]रागमेदुरा[2] ।
हुडुक्काकरटोद्दामवहनीभिः[3]* मनोहरा ।
काहलाकांस्यतालोत्थनिनादै[4]रुप[5]बृंहिता ॥ ६३ ॥

ततः प्रहरणं लग्नम्** एकताल्यैव संमितम् ।
स्निग्धारभटभेदेन वादयेयुर्यथोचितम् ॥ ६४ ॥

करटां[6] काहलां[7] कांस्यताम्रजामत्र[8] भूभुजः ।
रसार्द्रै[9]हृदयाः केचित् पारुष्यान्नानुमन्वते[10] ॥ ६५ ॥

गीत[11]नृत्तविहीनत्वाद् वाद्यं शुष्कमिति स्मृतम् ।
इह स्निग्धस्य पर्यायौ[12] समानो[13]§पशमौ बुधैः ।
तथैवारभटस्यापि[14] गदितौ[15] गजरोच्चलौ[16]† ॥ ६६ ॥ (इति शुष्कवाद्यम्)

चतुरश्रा चतु[17]स्तंभा[18] रङ्गे-[19] रत्नराजिता[20] ।
[21] ....चण्डित्विका (मण्डपिका ?) स्थाप्या हस्त[22]द्वितयसम्मिता[23] ॥६७॥

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1. A.B. र्षा 2. A.B. राः 3. A.B. वहरीभिः. May be लहरीभिः also; see above v. 57. 4. A. B. दे 5. A.B. रूप 6. A. टा 7. A. काललं B. कालल 8. A. कांस्य तालाब्जौ पात्र B. कांस्यस्तालाब्जौ पात्रं. What is meant is that some Kings of highly refined taste do not like in the orchestra the instruments Karaṭā and Kāhalā if they are made of Kāmsya or Tāmra metals, as their sound will be harsh. 9. A. द्र B. द्रि 10. A.B. न्यनुम- न्यते 11. A.B. तं 12. A. वर्याग्रौ 13. B. शमानो 14. A.B. भाटवि 15. A.B. तो 10. B. लो 17. A.B. चतुर 18. A.B. भ 19. Here A. reads a letter ग्रै, B. मै 20. A.B. ताः 21. A.B. Three letters wanting. 22. B. ह missing. 23. A.B. ताः

* Vahani is a graceful treatment (Gamaka or Vāga) of a part of a Rāga (Sthāya) involving 'Kampa.' See S. Ratn. III. 99, 114-117. VII. 1304.

** See above p. 212.

§ Samāna may be the Vādyaprabandha called Sama.

†Uccala may be the Uccalita variety of the Vādyaprabandha called Yati.

हस्तमात्राग्निकोत्सेधा तत्तत्प्राणान्तः............(?) ।
विचित्रमणिसन्दोहद्योतमानप्रभावलिः ॥ ६८ ॥

[1]तिष्ठेत्तत्र विमानस्था नाकनारीव नर्तकी ।
[2]वन्द्यमानाभितः[3]स्त्रीभिश्चामर[4]व्यजना[5]दिभिः ॥ ६९ ॥

तुल्यरूपवयोवर्णप्रमाणाभ्यां परस्परम् ।
अनर्घै[6]श्शोभमानाभ्याम्मम्बराभरणादिभिः ॥ ७० ॥

[7]वाद्यतालप्रमाणाभ्यां (?) तृणाभ्यां (तूणाभ्यां ?) पुष्पधन्विना (नः ?) ।
नारीभ्यां[8] चोलिकागुप्तकुचाभ्यां विधृतांचलाः[9] ॥ ७१ ॥

[10]अष्टारत्निकृतायामाः तदर्धेन[11] तु विस्तृताः[12] ।
पुरो यवनिका[13]श्चित्रा[14]स्सूचीविज्ञानभङ्गिभिः ॥ ७२ ॥

[15]तिस्रस्ततोऽधिका वा[16] स्युः यथावाद्यं[17] यथारुचि[18]* ।
ततः पुष्पाञ्जलेः[19] पूर्वं पीठ(पाट ?)बन्धै[20]स्सह क्रमात् ॥ ७३ ॥

कर्तव्यं प्रतिसीराणा[21]मेताभ्या[22] मपसारणम्[23] ।
प्रथमामन्तरेणैकां[24] पात्रस्य पुरतः स्थिताम् ॥ ७४ ॥

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1. A.B. तिष्ठत् 2. B. वाद्य 3. A. भिन B. भि 4. A.B. चार 5. B. भ्यञ्जना 6. A. सै 7. पा 8. A. नाकंभ्यां B. रीभ्यां 9. A.B. न्तलाम् 10. B. Line missing. 11. A. तद्नेन 12. विस्मृताः 13. A.B. धवनिका 14. B. त्र 15. A.B. त 16. B. पा 17. A. द्य 18. A.B. चिः 19. B. लैः 20. A.B. मंदैं 21. A. प्रितिवीराणां B. प्रीतिर्वारणां 22. A. एनाभ्या 23. A.B. मुपसारिणम् 24. मर्तरेणैकं B. मन्तरेणैकं

* *Cf.* Pratāparudrayaśobhūṣaṇa I. 58 where Kumārasvāmin the commentator quotes the corresponding lines on the three curtains from the Sangita cūḍāmaṇi.

कर्पूरधूपसङ्काशपीतांशुकतिरोहिता ।
सद्यः क्षीराब्धिजातेव तिष्ठेल्लक्ष्मीः पतिंवरा[1] ॥ ७५ ॥

तृतीया[2] पीठ(पाट ?)बन्धस्य शब्देनान्तेऽपसर्पिता ।
सर्वातोद्यनिनादेषु युगपत् श्रोत्रहारिषु[3] ॥ ७६ ॥

*ऊर्ध्वभूमौ तुरीष........तुमुद्यतैः (?) ।
हैमैर्मणिमयैः[4] काञ्ची[5]मञ्जीरवलयादिभिः ॥ ७७ ॥

अन्यैराभरणैः किंच वस्त्रैश्चामीकरोच्चयैः ।
§श्रीखण्डागरुजैः........[6] कुंकुमजै[7]रपि ॥ ७८ ॥

तोषयेयुरिमां[8] वृन्द[9]युक्ता[10]मिङ्गित[11]वेदिनः ।
†मत्तद्विपघटा[12]वाजिभैर† . . . . . [13]धुरं परम् (?) ॥ ७९ ॥

क्रमेण कुङ्कुमं दद्यात् द्वन्द्वा(?)† शक्त्यनुसारतः ।
[14] . . . श्रान्ता . . [15] गत्वा[16] वेश्म[17] विश्राम्यतां त्वया ॥ ८० ॥

इत्यादिश्य महीपालो हर्षादेनां[18] विसर्जयेत ।
[19]स्वामिसंभावनाधन्यंमन्यां लक्ष्मीभरालसाम्[20] ॥ ८१ ॥

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1. A.B. लक्ष्मीपत्निं वरा 2. A.B. य 3. A.B. निषु 4. A. रणुमयैः B. रमुन्मयैः 5. A.B. कञ्चित् 6. A.B. भारैर्दर्प 7. A. कुंकुमयै B. तुत्क्रमजै 8. A. मा 9. A.B. दं 10. B. क्त 11. A.B. मङ्गत 12. A. टां 13. Line wanting in two syllables. 14. A.B. तद्वि 15. A.B. दर्सि 16. A.B. हत्वा 17. B. वेश 18. A.B. दीनां 19. B. पवामि 20. A.B. लक्ष्मीं हरालसाम्

* The gap in this line is probably more than what is apparent, for the next topic seen is presentations to the danseuse and giving her leave.

§ The line seems to refer to fragrant pastes like sandal and probably garlands also.

† Refers to presents of elephants, horses and others which are obscure in the defective second quarter of the line.

अपि स्वपरदेशीयान्[1] नानाविधकलानिधीन् ।
[2]प्रस्तुतस्तुति[3]वाचालान्[4] नम्यान्[5] विद्यावतोऽखिलान् ।
परमण्डलिनोऽशेषान् कवीन् कीर्तिविधायिनः ॥ ८१ ॥

अ(भ्यर्च्या ?)पि[6] यथाकामं सुवर्णाभरणांबरैः ।
कृतार्थान् पार्थिवः कुर्यात् . . .[7] कीर्तिलंपटः[8] ॥ ८२ ॥

सूचीमुखगतिस्यूत[9]गुणा शिखरशोभिनी[10] ।
जायसेनाधिनाथेन नृत्तरत्नावली कृता ॥ ८३ ॥

इति श्रीमन्महाराजाधिराज-गणपतिदेव-गजसाधनिक-
जायसेनापति - विरचितायां
नृत्तरत्नावल्यां अष्टमोऽध्यायः
समाप्तः ॥*

[समाप्ता चेयं नृत्तरत्नावली]

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1. A.B. यां 2. A B. प्रवेत 3. B. स्तु and then unindineated gap. 4. B. word dropped. 5. A. नाम्यान् B. नाद्यान् 6. B. वि 7. A. —सुषु B. विरोधेनसु 8. A.B. टाम् or टान् B. कित्ति-पटाम् 9. A.B. सूत 10. A.B. ना

* After colophon we have in B. हरिः ॐ and then in A.B.—

करकृतमपराधं क्षन्तुमर्हन्ति सन्तः ।
यादृशं पुस्तकं दृष्ट्वा तादृशं लिखितं मया ।
अबद्धो वा सुबद्धो वा मम दोषो न विद्यते ॥

॥ श्रीगुरुभ्यो नमः ॥

NOTES

(Including concordance of parallel passages or treatment in Bharata, Abhinavagupta, Someśvara and other writers.)

P. 3. Śl. 7. 1.2. : प्रौढाहङ्कृति........मुदः। Mss. read here नातरंभितमुदः and नातरहितमुदः। The passage may therefore be reconstructed as प्रौढाहङ्कृतिना तरङ्गितमुदः।

P. 6. Śl. 18. On the occasions for dance, *Cf.* Bharata, *N.Ś.* IV. 272-3.

Śl. 19: पूर्वरङ्ग etc. See Bharata *N.Ś.* (Kāśī edn.) Chs. IV and V on the propitiatory stage-preliminaries which are to be gone through before the play actually begins, and which constitute the *Pūrvaraṅga.* Originally Bharata had a plain *Pūrvaraṅga*, but when he took his troupe and played before Śiva the Ḍima called *Tripuradāha* (*N.Ś.* IV. 10 ff), Śiva who was pleased, told Bharata that he might learn, through Taṇḍu, the Tāṇḍava-dance promulgated by Him, and add them to the *Pūrvaraṅga*, so that what was *Śuddha-pūrvaraṅga* might become *Citra-pūrvaraṅga.* It is in this sense that *Nṛtta* is, as the text says, *Pūrvaraṅga-prayojya* and *Nāṭyopakāraka.*

Śls. 20-22: *Cf.* Bharata, *N.Ś.* I. 8-12, 16.

P. 7. Śl. 24: पुत्राः शाण्डिल्यप्रमुखाः शतम्। For the list of these hundred sons of Bharata, see Bharata. *N.Ś.*, 26-40.

Śl. 24, line 2. कट (?) ध्वजमहादिषु. The corrupt word कट in the ms. may also be restored as शक्र, as the festival of flag, *Dhvajamaha*, mentioned immediately after, is the festival of *Indra's* flag—*Indradhvaja.* It cannot be restored as कृते and taken as referring to *Kṛtayuga*, for according to *N Ś.* I. 8, it was when Kṛta had ended and Tretā had set in that Drama was thought of.

Śl. 25. *Cf.* Bharata, *N.Ś.* I. 119.

Śl. 27, derivation of the word Abhinaya : See Bharata, *N.Ś.* VIII. 6-7.

Śl. 28, See Bharata, *N.Ś.* VIII. 8.

Śl. 29, See Bharata, *N.Ś.* VIII. 10.

Śls. 30-4, See Bharata, *N.Ś.* VIII. 12, 15-16, and Ch. 24 (Kāśī edn.), *Sāmānyābhinaya,* verses 41-48 on six kinds of *Śarīrābhinaya.*

Śl. 35, For *Vācikābhinaya,* see Bharata, *N.Ś.* Ch. 14 ff. (GOS. edn. Vol. II).

Pp. 8-9. Śls. 36-46. On Āhārya, see Bharata, *N.Ś.* Ch. 21 (GOS. edn. III).

P. 9. Śls. 47-9. On *Sāttvika* and its explanation given here, see Bharata, *N.Ś.* VII. 94 ff.

P. 11. Śls. 50-53: The *Mārga*-dance referred to is what is described in the preceding lines as *Nṛtta* which comprises the *Karaṇas* etc. taught by Śiva from his own *Tāṇḍava.* It is the display of pure rhythmical movements, *(layāśraya). Nṛtya* is interpretative dance in which a feeling is conveyed through gesticulation or *Abhinaya (bhāvāśraya).* Examples of this latter are *Śrīgadita* etc. *Ḍombī, Prasthāna, Prekṣaṇaka, Bhāṇikā, Goṣṭhī, Rāsaka, Hallīsaka, Ṣidgaka, Rāmākrīḍā, Durmallikā, Rāgakāvya, Nartanaka, Lāsya* and *Chalika* are the other representatives of this class *(Nṛtya).* Abhinavagupta mentions some of them (*Abhi. Bhā.* GOS. I, p. 183) and Bhoja deals with them more fully. I have given a detailed account of these in my *Bhoja's Śṛṅgāra Prakāśa* (1963; 545ff.) and in a separate paper entitled Uparūpakas and Nṛtyaprabandhas presented to the Dance Seminar of the Sangeet Natak Akademi, New Delhi. While thus *Nṛtta* is pure dance and *Nṛtya* interpretative dance, *Nāṭya* is regular drama, *Nāṭaka* etc. By '*ādi*' here the text means the other varieties of the Daśarūpaka class, *Prakaraṇa,* etc. *Cf. Daśarūpaka* I. 7-9.

Śl. 54. line 2. The *Nṛtta* is called *Deśī* when it shows regional styles and variations.

Śl. 55. The promulgator of *Nṛtta* is Śiva from whose Tāṇḍava it is derived. The reference 'यतस्सन्ध्यासु नृत्यता' 'मयापीदं

स्मृतम्' etc. in the Text is, as pointed out in the fn. here, Bharata's *N.Ś.* IV. 12-13 (Kāśī edn).

Śl. 56. On the two varieties of dance, the soft and delicate Lāsya and the vigorous Tāṇḍava, *Cf. Daśarūpaka* I. 10.

P. 12. Śl. 58 ff. On *Lāsya* and *Lāsyāṅgas*, see my *Bhoja's Śṛṅgāra Prakāśa*, (1963) pp. 574-83; also my paper 'The Bhāṇa and the Lāsyāṅgas' in the *Journal of the U.P. Historical Research Society*, XVIII. Pts. i-ii, pp. 135-147.

P. 13. Śl. 66: The definition of the *Lāsyāṅga* called *Saindhava*. The two characteristics पाठ्येन चोज्झितम् and भाषा च सैन्धवी seem to be mutually contradictory. The earlier and other definitions of Saindhava are perplexing. To obviate the contradiction, the *Bharatakoṣa* (Tirupati p. 971) reads Jāya's verse as पाठ्यं नाट्येन चोज्झितम्, a bold restoration not attested by the mss. Probably, we may be justified in emending पाठ्येन चोज्झितम् as पाठ्ये न चोर्जितम् meaning '*not exalted in its text*' which would be in keeping with the use of *Saindhavī* Prākṛt and which is just the sense required. In Bharata, in the definitions as found in the different recensions, only one (KM. old edn. XVIII. 178) has any reference to the absence of *Pāṭhya* and reads पाठ्यहीनं स्वभावोक्तया but here again, the correct reading would be पाठ्यं हीनस्वभावोक्तया meaning the use of a low Prākṛt, which supports our reconstruction 'पाठ्ये न चोर्जितम्'।

P. 14. Śl. 72. On the two additional *Lāsyāṅgas*, see my *Bhoja's Śṛṅgāra Prakāśa*' and my paper 'The Bhāṇa and the Lāsyāṅgas' referred to above.

Śl. 73. On Taṇḍu teaching Tāṇḍava to Bharata at Śiva's instance, see Bharata, *N. Ś.* VIII. 36 (Kāśī edn.).

P. 17. Śls. 18-19: It is, as pointed out in the fn., Bharata, *N. Ś.* VIII. 36 (Kāśī edn.).

'*Anutantra-vidhāyibhiḥ*' refers to Kohala and other post-Bharata writers who developed the subject.

Pp. 17-18. Śls. 20-29: The source of these eleven additional head-movements described here is not known. The first five of these are given also by Śārṅgadeva, *S.R.* VII. 76-9; Śārṅgadeva calls *Nairājita* by the synonym *Ārātrika*, and *Tiryaktata* by the name *Skandhānata*.

P. 27. Śls. 43-5: The four additional movements of the lips given here are given by Someśvara in the dance-section of his *Mānasollāsa* and are also given in the *S.R.* VIII. 488, 494-6 (Adyar). Someśvara and Śārṅgadeva give *Vṛtta* in Jāya, as *Udvṛtta*. Someśvara gives other names to the six older movements: *Mukula* for *Samudga*; *Kūṇita* for *Vivartita*; *Prasārita* for *Visarga* and *Kampita* for *Vepita*.

P. 28. Śls. 49-54: Seven movements of chin *(cibuka)*: The movements of chin include those caused by the movements of the teeth: '*Cibukam...jihvādantoṣṭha-karmabhiḥ*' says Jāya; '*dantakriyayā cibukam* (viii. 142)', and '*dantoṣṭhajihvānām karaṇāt cibukakriyā*' (VIII. 147) says Bharata. Bharata has therefore no separate set of movements for Teeth. But Jāya gives later a set of Danta-karmas also. Śārṅgadeva (VII. 500-6) takes these as mainly movements of teeth *(Danta-karman)*, and adds that *Cibuka*-movements can be known from these (512); and to the seven in Jāya, he adds one more; in fact there are two new ones in his list, *Grahaṇa* instead of *Lehana* and a *Niṣkarṣaṇa*. It is interesting to note that Someśvara has only *Danta-karmans* and no *Cibuka*; and in *Dantas* too, he gives only five, *Dalaṇa* (which is *Kuṭṭana*), *Khaṇḍana*, *Kartana (Cheda)*, *Dharaṇa* (the *Grahaṇa* in *S.R.*?) and *Niṣkarṣaṇa*.

Śls. 55-57: Seven varieties of Hanu. Bharata does not give them. Someśvara has this Hanu, but he gives eight, adding *Calasaṁhata*. These eight Śārṅgadeva has, but as varieties of Cibuka (VII. 513-16).

P. 29. Śls. 58-61: Tongue and its six movements. Bharata does not have Jihvā. Someśvara has five; he seems to combine *Vakra* and *Sṛkkānugā*, omits *Lehinī* and has instead *Pronnata*. Śārṅgadeva has six (VII. 507-11) but instead of *Nata* of Jāya, has the *Unnata* which Someśvara gives.

P. 30. Śls. 62-4: *Danta-karmans*; see above note on Someśvara and the *Danta-karmans* given by him.

Pp. 30-31. Śls. 65-68: Nine kinds of shoulder-action: *Cf.* Bharata VIII. 164-171, which are followed by Jāya. But Someśvara and Śārṅgadeva differ, giving only five and these with different names (*S.R.* VII. 327-30).

Pp. 31-2. Śls. 69-74: 4 *Mukharāgas*. *Cf.* Bharata, *N.Ś.* VIII. 155-163. Verses 72-74 of Jāya, on the importance of *Mukharāga* have for their model, Bharata VIII. 159-63.

Pp. 32-59. Śls. 75-286: For the corresponding section of Hastābhinaya in Bharata, see *N.Ś.* IX. 3-170.

P. 33. Śl. 87: The line is Bharata, *N.Ś.* IX. 17 (Kāśī edn.) *Cf.* also *S.R.* VII. 93-101 where also this question is discussed.

Śls. 87-88. Here śl. 87, first half, is from Bharata IX. 17 (Kāśī edn.). The Hastas, single and double and for *Nṛtta*, given by Jāya are just those given by Bharata, in name and number, 24+13+29 which would give 66 in all and not 64 as Bharata expressly says चतुष्षष्टिकरा ह्येते नामतोऽभिहिता मया। Jāya gives the explanation, which is very intelligent, by putting emphasis on the word नामतः। If we count these *Hastas* by name, we get only 64, for the two *Nṛtta-hastas*, *Sūcyāsya* and *Svastikau* occur in the same form as the names of an *Asamyuta* and a *Samyuta Hasta*.

In the *S.R.*, Śārṅgadeva counts the *Nṛtta-hastas* as 30, taking *Alapallava-ulbaṇau* as two, *Alapadmau* and *Ulbaṇau*. He too then asks how the number '64' (of Bharata) is to be explained and then offers the explanation, in a way different from Jāya. Śārṅgadeva, however, has to explain three instead of two; he says that among the *Nṛtta-hastas*, *Svastika* and *Viprakīrṇa* cannot be used independently of each other, as the latter automatically follows the former. Similarly *Uromaṇḍalinau* and *Pārśvamaṇḍalinau* and *Alapallava* and *Ulbaṇa*. These six could therefore, for all practical purposes, be counted as three. *S.R.* VII. 90, 94-98.

P. 34. Śl. 89: Jāya's reference to Someśvara's treatment of this subject; Someśvara differs, in yet another way. Someśvara

gave 27 *Nṛtta-hastas* omitting the *Valitau* and *Lalitau* of Bharata. See *Abhilaṣitārthacintāmaṇi*, 3021-34 (unpublished portion):

नृत्तहस्तान् प्रवक्ष्यामि नामतः सप्तविंशतिः । and

चतुष्षष्टिकराः प्रोक्ताः नाट्यस्याभिनयं प्रति । and

नृत्तहस्तास्तथा प्रोक्ताः सप्तविंशतिसङ्ख्यया ।

नामतो लक्ष्मतश्चैव नृत्तार्थं सोमभूभुजा ॥

Somesvara offers no explanation for omitting *Valita* and *Lalita*; but Jāya explains that these two do not differ from *Pallava* and *Latā* and hence might be left out.

Śl. 90: On the possibility of *Svastika* and *Viprakīrṇa* being taken as identical, see above note on the treatment of this in the *S.R.*

Śl. 91: It has not been possible to make out the identity of writers who are referred to here as considering all the *Nṛtta-hastas* entitled '*-maṇḍalas*' as one omnibus *Hasta* called '*Maṇḍalinau*'.

In the first half of the same verse, Jāya refers to some who considered *Alapallavolbaṇau* as two, *Alapallava* and *Ulbaṇa*, and replies in śl. 93 below that this will increase the number of *Nṛtta-hastas*, as given by Bharata.

As noted above, Śārṅgadeva takes *Ulbaṇa* and *Alapadma* as two separate *Nṛtta-hastas*, but we do not know of any pre-Śārṅgadeva text which took this view.

The line in Jāya śl. 91, first pāda, मतेऽभिन्नौ as printed may be corrected as मते भिन्नौ ।

Śls. 94-6: *Cf. Abhi. Bhā* on Bharata IX. 184, the first *Nṛtta-hasta Caturasrau* and IX. 199, the *Nṛtta-hasta* called *Kari-hasta*. See particularly *Abhi. Bhā.* on IX. 10 नृत्तहस्तानतश्चोर्ध्वं गदतो मे निबोधत, on which Abhinavagupta says:–'संयुतासंयुतरूपोपजीविन एत इत्येकाकिनोऽपि प्रयुज्यन्ते'. It is this last obsevation which Jāyar elaborates.

P. 41. Śls. 143-4: The single-hand called *Kāṅgula*, sometimes *Khāṅgula* also. The word *Kāṅgula* or *Khāṅgula* is obscure. Abhinavagupta gives two explanations, one of which is that, according to some, it means a scorpion.

Śl. 146: On the variant form of *Muṣṭi* and *Kathakali*, see fn. on p. 41.

P. 42. Śls. 148-9: Catura. See. *Abhi. Bhā*. II. pp. 48-49. For स्यादेकेनाल्पमध्यादि द्वाभ्यां पद्मदलाश्रिणी in Jāya, see Abhinavagupta, *ibid*: विवृतं प्रकारमेकेन नावेशे आवेशे तु द्वाभ्यां, नयनयोरुपमानोपमेयभावे पद्मदलादिके चैकाकितां निषेद्‌धुम् एवकारः ।

P. 43. Śl. 156: Ardhacandra. Among its uses, Jāya gives वलनिर्घाटन. *N.Ś*. has just निर्घाटन. In *Abhi. Bhā*. (II. p. 36), we read निर्घाटनं बलान्निष्कासनमिति ।

Śl. 159: Jāya, among uses of Agra-saṁdaṁśa, gives सूक्ष्मपुष्पानां ग्रहणे ; for this see *Abhi. Bhā*. II. 52 : पुष्पाणां सूक्ष्माणामपचये । Bharata mentions just Puṣpāpacaya. See my fn. on p. 43 of the text.

P. 44. Śl. 165: Mukula. On its uses as given be Jāya, *Cf. Abhi. Bhā*. II. p. 54.

,, Ūrṇanābha, On its uses, *Cf*. *Abhi. Bhā*. II. p. 54; see especially Bharata's Prastara and its elucidation by Abhinavagupta as निकषपाषाण इत्यन्ये and its reproduction by Jāya as कषाश्म.

,, Śl. 169: Alapallava. Jāya on its alternate name and etymology: अलपद्ममसुं प्राहुश्चलपद्मानुकारतः ; *cf. Abhi. Bhā*. II. p. 48: इयर्तीत्यरः चलः । 'चलत्पल्लवाकारत्वात् अलपल्लवः अलपद्मक इति च तन्नाम ।

Śls. 170-1: Read in the first line here: यदनामकनीयस्यौ, 'anāmakanīyasyau' being a compound word, referring to the position of the last two fingers: For आह्वाने बालकादीनां among its uses here, see *Abhi. Bhā*. here (II. p. 55) where संज्ञितं in Bharata is explained as बालादेराह्वानम् ।

P. 45. Śl. 174 : Kaṭakāvardhamāna. This whole verse on the uses of this Hasta is after *Abhi. Bhā*. II. 'p. 58 : शृङ्गारार्थेषु शृङ्गारप्रयोजनेषु ताम्बूलग्रहणादिषु ।...प्रायेणेश्वरीप्रसादनादौ प्रणाम इत्यर्थः ।

Śl. 179. On the alternate name of *Kūrmaka* mentioned by Jāya here, as given by some for *Kapota-hasta*, see *Abhi. Bhā. N.Ś*. IX. 130, where this is recorded as a popular name: अयमेव कूर्माकारत्वात् कूर्मक इति लोके प्रसिद्धः । *Cf*. also *S.R*. VII. 187.

P. 46. Śls. 180-3 : *Niṣadha*. See fns. on these verses on p. 46. The different definition of *Niṣadha* given by Abhinavagupta is found in Someśvara's work :

> कपित्थेन यदा हस्तौ(स्तो) वेष्ट्यते मुकुलः करः ।
> विज्ञेयो निषधो नाम— ॥

S.R. has only this definition, VII. 209-10. In some mss., as also in the Kāśī edn. (IX. 148), this defintion is given by Bharata for *Vardhamāna*. On pp. 60, 63, GOS. Vol. II fn. 3, and the late M.R. Kavi noted this as Kīrtidhara's reading. Jāya who had access to Kīrtidhara and quotes from him, does not support M.R. Kavi. But Kumbhakarṇa, *Nṛtyaratnakośa*: p. 56, lends support to Kavi.

Śls. 184-5 : *Utsaṅga*. For pose of hand and use as given by Jāya, see *Abhi. Bhā*. II. p. 59. Some of the words here are also from *Abhi. Bhā*.

P. 47. Śl. 191. Alternate view of *Vardhamāna*. The writers referred to here are not known.

P. 48. Śl. 195 : मत्वेति प्रायिकं यद्यद् रूपं तत्तज्जगौ मुनिः ।

This refers to *N.Ś*., IX. 162 :

> यस्य यद् दृश्यते रूपं बहुशः तन्मयोदितम् ।

Śl. 197: नेत्रादिचेष्टितैः Here I had given in the fn. reference to Bharata IX. 155, Kāśī edn. in connection with the bit देशकालप्रयोगार्थवेदी । For the text of Bharata corresponding

to the bit नेत्रादिचेष्टितैः, see *N.Ś.* IX. 161, सर्वे हस्तप्रचाराश्च नेत्रभ्रूमुखरागैश्च कर्तव्या व्यञ्जिता बुधैः। For the bit in Jāya, स्थायिसञ्चारिसूचकैः, see *ibid.* IX. 154—रसभावविचेष्टितैः।

P. 49. Śl. 202: For verse 201 here, the reference to Bharata, *N.Ś.* IX. 165, Kāśī edn. has been given in the fn. For the Śl. 202 also reference may be made to *ibid*: IX. 166, अथवान्यादृशं प्राप्य etc. As regards न वा कार्या मुनेराशयवेदिभिः in Jāya here, see *ibid.* IX. 167-70, where the situations are enumerated in which *Hastābhinaya* is not to be resorted to and only *Sāttvikābhinaya* is to be shown: न हस्ताभिनयः कार्यः कार्यः सत्त्वसमाश्रयः।

Śls. 203-4: For readings of these 20 *Kara-Karmas*, see *N.Ś.* GOS. edn. IX. 165-8.

Śls. 205-6: *Hasta-karaṇa.* Bharata does not define *Hasta-karaṇa*, but only gives its varieties. The definition of Karaṇa in Jāya is taken from the *Abhinavabhāratī* and is a close metrical recast of the *Abhinavabhāratī*-words under *N.Ś.* IX. 210 (GOS. edn.): (करणं) क्रियते सम्पाद्यते बलादेवाभिनयविशेषो येनाङ्गुलितुलन (चलन or वलन ?)क्रियाविशेषेण स्वसमाप्तौ निराकाङ्क्षायां स करणम्, यथा कनिष्ठाद्यावर्तनेनालपल्लवः etc.

P. 50. Śl. 212: Here is another example of Jāya following Abhinavagupta closely, reproducing the latter's very words: On the part the facial features including the eye have to play during hand-movements as stated by Jāya in this verse, see Abhinavagupta on *N.Ś.* IX. 219; यतो हि वर्तना धावन्ति ततोऽहि मुखादीनीति तात्पर्यम्। (P. 81, GOS. II).

Śl. 213: On the 5 Hasta-pracāras given by Bharata, see *N.Ś.* IX. 171-2, Kāśī edn. There is another reading preserved in GOS. edn. and the *Abhinavabhāratī* mentioning Pracāras first as 3 and then giving them as 5 as the view of others. See GOS. IX. 181-2 and Abhinavagupta who identifies this five-fold analysis as Udbhaṭa's reading:

'उत्तानोऽधस्तलस्त्र्यश्रोऽग्रगोऽधोमुख एव च।
पञ्चप्रकारा हस्तस्य' इति भट्टोद्भटः पठति।

Abhinavagupta further explains that the two additional ones are included in the three, and the view that they are three is proper: तत्राधस्तले(लो)ऽधोमुखो(खे)ऽन्तर्भूतः, उत्तानेऽग्रगः, ऽयश्रः त्रि(?) पार्श्वग एव। अत्रापि समविषमत्र्यश्रिताद्यवान्तरभेद उत्तानादेर्भवति। इत्थं त्रैविध्यमेव युक्तम्। The reading of Abhinavagupta of the five according to Udbhaṭa differs from the five given in the text proper in GOS. IX. 182, which again is different from the reading in Kāśī IX. 171-2 followed by Jāya.

Śl. 214: The identity of the writer or writers referred to here as परे is not known.

P. 51. Śls. 215-6: The different views on the varieties of Hasta-pracāras, 3, 5, 10 or 15: For a full statement on this topic, see Śārṅgadeva, *S.R.* VII. 532-537.

Śls. 217-8: On the extent or degree of Hastābhinaya to be used by different types of characters, *Uttama*, *Madhyama* and *Adhama*, see Bharata, *N.S.* IX. 164 and Abhinavagupta thereon *GOS*. II. p. 167. *Cf.* Jāya's lines here with the following in *Abhi. Bhā.*—अत्र हि सात्त्विकभूयस्त्वात् ज्येष्ठत्वम्। * * * 'सत्त्वहीनोऽधमः स्मृतः' इति वचनात् तत्र विप्रकीर्णा विक्षिप्ता बहुलतमा हस्ताः। (P. 68, GOS. II).

Śls. 219 ff. For the 10 *Bāhu-prakāras* given here, see Bharata, *N.Ś.* Kāśī edn. IX. 205-6.

P. 52. Śl. 223. On the six additional *Bāhu-varieties*, see also Śārṅgadeva, *S.R.* VII. 337 The author who gave these 6 additional ones is not known. Two of these seem to be mentioned in *N.Ś.* IX, 221. (GOS.).

Śls. 227-8: Jāya's observations on the possibility of hundreds of arm-varieties are just a metrical statement of the following in the *Abhi. Bhā*. GOS. II. p. 82.

एतेषु करणेषु चतुर्षु द्रुतमध्यविलम्बितादिवैचित्र्येण बाहुपर्यायेण च समस्तानि (समस्तव्यस्त)योजनया यदा नियुज्यन्ते तदा घातवर्तनादि शतसहस्राणि ; (तानि) अत्रैव अन्तर्भूतानीति यदेके चत्वारिंशतम, अन्ये शतमाहुः, तन्मिथ्यैव।

Pp. 52-3. Śls. 229-231 : For these, see Bharata *N.Ś.* IX. Kāśī, 167-7' GOS. 176-9. Regarding नभश्च्युते in Jāya, verse 230, see the fn. reading in GOS. II. p-69, marked 7. The first line of verse marked 232 in Jāya goes by sense with the two previous lines marked 231.

P. 53. Śls. 232–4: But there is an exception in cases of *Hastas* which have natural connection to a state of emotion and they cannot be avoided in emotional situations. These verses of Jāya are based verbatim on *Abhi. Bhā.* here (GOS. II. p. 69):

ये हस्ता आन्तरीं चित्तवृत्तिं सूचयन्ति कपोतक इव भयं, कर्कटक इव मदनविजृम्भां, दोल इव शोकं, शुकतुण्ड इवेर्ष्यां ते कार्या एव; सात्त्विकवदनुभावस्य भावत्वात् ।

Śl. 235: For Jāya's statement of the reason for describing first the Nṛtta-hasta caturaśra, see *Abhi. Bhā.* GOS. VI, p. 71 :

चातुरश्र्यमूलं नृत्तेऽङ्गस्य जीवितमिति तन्निमित्तभुवौ चतुरश्रौ तावदाह ।

where the exact words used by Jāya are found. The Nṛtta-hastas are dealt with in Bharata in IX, 173 ff, Kāśī edn.; 183, GOS. edn. II.

Śl. 236. 'बिम्बसूत्र' : The meaning of this, it was previously pointed out in the fn. No. 10 on p. 53, is not clear. It appears to me now that it refers to a straight line such as drawn by architects, painters or modellers of forms (bimbas). That it means just a straight line with the shoulder is clear from Abhinavagupta who uses the analogy of the scales of the balance:

कूर्परांसयोश्च तुलाधारणवत् समत्वमवैषम्यम् । GOS. II. p. 71.

If we read ' Bimbasutra' as Brahmasūtra,' it would be much clearer.

In the second line of this verse Jāya states the direction of the arms as पराङ्मुख । In fact, in Bharata and other later texts like *S.R.* the word here is प्राङ्मुखौ । That this

means facing the audience and not the dancer and that therefore, for the dancer they will be really पराङ्मुख can be made out from Abhinavagupta's explanation here :

प्राङ्मुखाविति यत्सम्मुखः प्रयोक्ता तत्सम्मुखावेव, न तु प्रयोक्तृसम्मुखौ ।

GOS. II. p. 71.

P. 54. Śl. 240: The alternate name Tālavṛnta for Udvṛtta is found in *N.Ś.* itself (GOS. II. ch. IX. 185). See also *Abhi. Bhā.* thereon.

Śl. 241 : On Maddalavādana as one of the acts for which these Talamukha hands are gestures, see *Abhi. Bhā.* II. p. 71, last two lines.

Śl. 245 : On the alternate view recorded here about the use of Svastika, Arāla and Khaṭakāsya, given by Jāya, see *Abhi. Bhā.* GOS. II. p. 72, last line.

Śl. 246 : Arālakhaṭakāmukham. Regarding the way of doing this through Svastika or by first doing Arāla, Jāya reproduces from *Abhi. Bhā.* GOS. II. p. 72 :

स्वस्तिकेनेति त्वपरे । अरालः, ततः खटकावित्येके ।

Śl. 247 : Jāya's definition of Āviddhavakra, which amplifies Bharata, reproduces verbatim *Abhi. Bhā.* II. GOS. p. 73. ll. 2-4.

Pp. 54-5. Śls. 248-49 : Based on *Abhi. Bhā.* II. p. 73, ll. 7-8. For Jāya's clarification of the movement involved as पर्यायेण, see Abhinavagupta's words here :

क्रियते * * तत्र तुशब्दः पर्यायं द्योतयति ।

P. 55. Śl. 254 : For the alternate view of using Tripatāka hands in Pallava, recorded by Jāya, see *Abhi. Bhā.* II. p. 74 :

शिथिलौ पल्लवावित्यन्ये पठन्तः त्रिपताकावित्यनुवर्तयन्ति ।

Śl. 256: last line, on the alternate use of Tripatāka mentioned here, see *Abhi. Bhā.* II. p. 75 :

अन्ये तु नितम्बादिषु त्रिपताकावित्यनुवर्तयन्ति लताहस्तान्तेषु ।

P. 56. Śl. 258 : In Karihasta, Jāya's citation of others' views as to the use of Khaṭakāmukha and Lalāṭa, see *Abhi. Bhā.* II. p. 75 :

अपरग्रहणात् त्रिपताक एव ललाटाख्य इति केचित् । खटकाख्योऽपर इत्यन्ये पठन्ति ।

Śl. 259 : एतौ शोभावहौ नित्यं पक्षप्रद्योतपूर्वकौ—On this beauty of using together Pakṣavañcitaka and Pakṣapradyotaka, the statement in Jāya may be compared with *Abhi. Bhā.* II. p. 76 :

एवकारेणानयोः व्यामिश्रतया प्रयोगशोभा भवतीत्याह ।

Śls. 261-3 : The elaborate description of Daṇḍapakṣa in Jāya is based on *Abhi. Bhā.* II. p. 76, last 5 lines.

Śl. 265: For the Kīrtidhara-reference here, see Introduction, section on that writer. *Abhi. Bhā.* mentions this alternate name Cakravartanikā for Ūrdhvamaṇḍala, but not Kīrtidhara's name. (GOS. II. p. 77).

Pp. 56-7, Śls. 266-7 : Especially śl. 267 is totally based on *Abhi. Bhā.* 77, ll. 7-8. The reference to 'Kecit' in Jāya here is obviously to Kīrtidhara. See also on this the long quotation on Vartanas, said to be from Kohala and quoted by Kallinātha under *S.R.* VII. 348. There the alternate popular name Kakṣavartanā for Pārśvamaṇḍala is given. (P. 67, Ānandāśrama edn.; p. 108, Adyar edn.).

P. 57. Śl. 269 : The three lines here in Jāya are based on *Abhi. Bhā.* II. p. 77. ll. 9-12 ; especially Jāya's reference in the last line to the view of some which gives Hamsapakṣa-hands in Ūrdhva-maṇḍala and Pārśva-maṇḍala is based on *Abhi. Bhā.* here : ऊर्ध्वपार्श्वोरोमण्डलिषु हंसपक्षावित्यपरे वर्णयन्ति । On Urovartanikā as another name of Uromaṇḍala, see the Kohala-quotation in Kallinātha, *ibid.*

Śls. 270-1 : Jāya's detailed description of Uraḥpārśvārdhamaṇḍalau is taken from *Abhi. Bhā*, GOS. II. p. 78.

Śls. 272-5: Jāya's long description of Muṣṭikasvastika is from *Abhi. Bhā.* where however, Kīrtidhara is not mentioned by name. *Cf.* particularly Jāya's explanation as to why Muṣṭikasvastika is so called with the following in *Abhi. Bhā.* : पारम्पर्येण मुष्टिप्रभवत्वात् खटकस्य मुष्टिकस्वस्तिकव्यपदेशो मुष्टिशिखरकपित्थखटकानामन्यतरप्रयोगानुज्ञानार्थमिति तद्विदः।

Pp 57-8. Śls. 276-9: Jāya's detailed description is from Abhinavagupta who however does not mention here Kīrtidhara or the alternate name Padmavartanikā. But in the Kohala-quotation in Kallinātha (p. 108, Adyar edn. Vol. IV), this alternate name as well as Kīrtidhara are mentioned. Especially Jāya's verses 276-7 and 279 second line are almost the same as those on this topic in the Kohala-quotation.

P. 58. Sls. 280-81 : *Cf. Abhi. Bhā.* II. p. 79. ll. 3-4.

In the Kohala-quotation given by Kallinātha, these verses in Jāya are found and the alternate name of tha Alapadmolbaṇa is also given. See p. 109, Adyar edn. In Ānandāśrama and Adyar edns., as well as in Kumbha's *Nṛtyaratnakośa* this alternate name is found as *Ghāta*-vartinakā ; but the correct name appears to be what Jāya has given, viz. *Vāta*-vartanikā. In the Ānandāśrama edn. (p. 678) अलपद्मात्वलौ with query and in the Adyar edn. (p. 109) अलपल्लवितौ are both incorrect ; the correct reading here is 'अलपद्मोल्वणौ' ।

Pp. 58-9. Śls. 283-6: The additional single and double Hastas proposed by some ; Nikuñcaka, Dviśikhara, and the Nṛtta-hasta called Varadābhaya :

The first author who proposed these is not known. Several later texts mention these. The earliest available text other than Jāya's to mention these is the *S.R.* where Śārṅgadeva says that some propose these and then defines them also. VII. 100-1 ; 283-86.

In all the texts, S.R., S. Rāja, Bharatārṇava, etc. Śayana is given as one of the uses of Dviśikhara, and Aṅguli-sphoṭa is taken as the second use of this: शयनार्थेऽङ्गुलिस्फोटे

etc. But that the mention of 'sleep' or 'lying on bed' is incorrect can be seen if we reflect on the use of this double-hand in life. This is quite commonly used, particularly by women, when they imprecate against one in anger or irritation, with the Dviśikharas held, not across in a line with the thumbs apart as they figure in some pure Nṛtta poses, but by the side of each other with the thumbs brought together and the arms thrown out in front in the direction of the person imprecated against. Therefore Jāya's reading which gives *Śāpa*, not *Svāpa*, as one of the uses of Dviśikhara is the correct one. Śāpa was wrongly read by scribes as Svāpa and from Svāpa, Śayana came as a synonym; or the form Śapana might have led to Śayana. And 'शापार्थमङ्गुलीस्फोटे' forms one unitary idea, and not two; for the Dviśikhara in this use is not static, but involves the action of alternately pressing the fingers of Śikhara hand by those of the other.

P. 59. Śls. 287 ff: 5 kinds of Vakṣas. See *N.Ś.* X. Kāśī. Śl. 1 ff.

P. 60. Śls. 294 ff: 5 kinds of Pārśva. See *N.Ś.* X. Kāśī. 11 ff.

Śl. 299 : Movements of the Back (Pṛṣṭha) are not given by Bharata as they are involved in those of Chest and Sides. *Cf. S.R.* VII. 353, where however, the Pṛṣṭha-movements are said to be unnecessary because of the abdomen-movements described separately.

पृष्ठं तु जठरोक्ताभिर्वर्तनाभिर्निवर्तते ।
अतो न तत् पृथग्वाच्यम्— ॥

Śls. 300-1: 3 kinds of Jaṭhara. See *N.Ś.* X. Kāśī. 18ff.

,, ,, 312ff: 5 Kaṭis. See *N.Ś.* X. 21ff.

P. 61. Śls. 307ff : Ūru-bhedas. See. *N.Ś.* X. 27ff.

P. 62. Śls. 312ff : 7 Jānus. This is not given by Bharata, but Someśvara gives them. Jāya and Śārṅgadeva take this from Someśvara.

,, Śls. 316ff : 5 Jaṅghās. See *N.Ś.* X, 34ff.

P. 63. Śls. 320ff : 5 other kinds of Jaṅghā-movements according to others. 'The others (pare)' refers to Someśvara who gives these. As mentioned in the fn. on this on p. 63, Jāya's Bhramita is found as Parāvṛtta in Someśvara ; in the uses of each of these also, there is difference between Someśvara and Jāya. Śārṅgadeva is closer to Someśvara, though he has some differences in the usage of each variety.

Śl. 323 : 5 Pādas. See *N.Ś* X. Kāśī. 41ff.

P. 64. Śls. 329-30 : 10 other kinds of Pāda, Tāḍita, Ghaṭṭita etc. These are given by Someśvara. See further notes on p. 65. But Someśvara has only 9 ; instead of the last two in Jāya, the Aṅguli-pṛṣṭhaga and Talāhati, Someśvara has one Nija, the Svābhāvika, which Jāya does not take. Śārṅgadeva who takes these has however only 7 of these (VIII). 113-4. To the earlier list of Pādas which he gives as 6, and not 5, he adds a Sūcī, and omits Nija. Of these Sūcī is mentioned as an additional Pāda according to some in the *Abhi. Bhā.* itself, GOS. II. p. 91 : सूचीं षष्ठं पादमन्ये पठन्ति । In the text of the *N.Ś.* itself, verses on Sūcipāda are found as additional variants, Kāśī edn. X. 51-3, GOS. II. IX. 279-80.

Pp. 66-7. Śls. 338ff : Movements of fingers of the feet are not given by Bharata. Someśvara gives them. Jāya who gives 7, adds two more, Svabhāvaja and Anaṅguṣṭha-yuta, not mentioned by Someśvara. Also Someśvara's Prasārita is given as Stabdha by Jāya, and Samalagna, as Aṅguṣṭha-yuta. See Notes on p. 66. The last fn. on p. 66 "निजाः" in Someśvara is to be deleted; Someśvara has not got this either as Svabhāvaja or Nija. See also *S.R.* VIII. 521-4, which is faithful to Someśvara and gives only 5.

P. 67. Śls. 342-3 : Uses for fingers of the feet unaccompanied by toe (Anaṅguṣṭha-yuta) and accompanied by toe (aṅguṣṭha-yuta) given here by Jāya are new.

Śls. 344ff. 3 Toe-movements. It is Jāya who gives specific treatment of this. This too is not in Bharata. Someśvara has some remarks on the Toe, but he gives no varieties of it. Śārṅgadeva like Jāya, speaks separately of it, VIII. 524-5.

P. 68. Śl. 2. On the grammatical derivation of the word Cārī given by Jāya, see *Abhi. Bhā.* GOS, II. p. 93, 11, 1-3 wherefrom it is taken : चरेरिञ् करणे भावे वा औणादिकः इति 'कृदिकारादक्तिन ङीष्' इति च चारीशब्दः ।

Śl. 3 : चार्यः कट्यादिपादान्तचेष्टयैव भवन्ति यत् । in Jāya is a typical example of how the *Abhi. Bhā.* is used by Jāya. Abhinavagupta's words explaining Cārī are (GOS. II. p. 91, 11. 5-6) : कट्यादिपादान्तकर्मणैव चार्य उक्ताः । See next in Jāya: पृथक्कृ तासां विनियोगः, न प्रत्येकं भवेत्ततः which is after Abhinavagupta, अत एव तासां विनियोगः पृथङ्नोक्तः ।

Śl. 4 : For this, see *N.Ś.* GOS. II. p. 91, śl. 281.

Śl. 5 : For this see *N.Ś. ibid.* p 92, śl. 282. In the gap in Jāya's verse, a verb corresponding to 'प्रवर्तते' in *N.Ś.* should occur.

Śls. 6-7 : Karaṇa and Maṇḍala. See *N.Ś.* GOS. II. p. 94, śl. 4.

Pp. 68-9. Śls. 7-8 : *Cf. N.Ś. ibid.* pp. 94-5, śls. 4, 6, 7.

P. 70. Śls. 16-17 : On how Samapādā is counted as a Cārī, see detailed fn. on p. 70. Vema follows Jāya here.

Śl. 21. The name Musalaghāṭikā for the Cārī called Janitā ; *Cf.* Kumbha, Nṛtyaratnakośa (*Rājasthān Purātana Granthamālā*) p. 122, śl. 37, where however it is wrongly printed as Musalapādikā. Probably Musala-Ghātikā (घातिका) is the correct form of the name. Jāyā refers to Musalaghātikā as a Deśī-name but in the Deśī-section, Jāya does not speak of this category of alternate Deśī-names of Mārga Karaṇa and Cārī names.

P. 71. Śl. 25 : For the alternate explanation of the movement Baddhā, see *Abhi. Bhā.*, GOS. II. p. 97.

P. 72. Śl. 27 : On the view of some others noted here on Śakaṭāsya, see *Abhi. Bhā.* GOS. II. p. 97.

Śl. 32 : On Recita-Hasta here according to some, see *Abhi. Bhā*. GOS. II. p 100 : रेचकं नृत्तहस्तमत्र केचिदाहुः ।

P. 73. Śl. 35 : On the use of the Cārī Samosaritamattallī in the case of 'moderate intoxication' (*madhyama-mada*), see *Abhi. Bhā*. II. p. 101.

Śl. 38 : The Mattallī is used in full intoxication, *taruṇa-mada*. See *Abhi. Bhā*. II. p 101 : 'अगाढमदविषय' in the printed text of *Abhi. Bhā*. should be 'गाढ'.

P. 75. Śl. 46 : On Sūcī, Jāya incorporates matter from *Abhi. Bhā*., GOS. II. p. 103. Jāya's text seems to be incomplete here.

Śl. 47 : On Mṛga (Hariṇa) plutā too, Jāyā does so. (*Abhi Bhā*. GOS. II. p. 105).

Śl. 49 : On Bhujaṅgatrāsitā also, Jāya does so (*Abhi. Bhā*. GOS. II. p. 135); see especially last line, explaining the name Bhujaṅgatrāsitā.

P. 76. Śl. 53 : Jāya स्फिक्पार्ष्णि etc. taken verbatim from *Abhi. Bhā*. GOS. II. p. 103.

P. 77. Śls. 51-2 : Āviddhacārī. *Cf. Abhi. Bhā*. II. p. 104.

Śl. 53 : Nūpurapādikā. This is close to *Abhi. Bhā*. GOS. II. p. 103.

Śl. 57 : Daṇḍapādā. See *Abhi. Bhā*. GOS. II. p. 105.

Śls. 62-65 : Some essential general observations as to the way of executing the Cārīs. For these see *N.Ś*. GOS. II. pp. 106-7. Chs. X. 47-49 and *Abhi. Bhā*. thereon. Regarding śl. 62 see *Abhi. Bhā. ibid*. p. 106, 11. 6 ff. —इह कदाचिदङ्गतेः प्राधान्यं, कदाचिद्धस्तव्यापारस्य कदाचिद् द्वयोः * * * * कायशोभायोजनायाह * *

Śls. 64–65 : Are directly based on *N.Ś*. X. GOS. II. 48-49.

P. 78. Śl. 66 : This verse is directly based on *Abhi. Bhā*. GOS. II. p. 107. 11. 6-7 : अर्धचन्द्रो नृत्ये (not नृत्ते as printed) ; नृत्त तु पक्षप्रद्योतौ पक्षवञ्चितावपि । If in these movements, just as the feet go to the ground, their ultimate rest, the hands go to the hip as their rest, what pose or poses do the hands take

when going to the hip ? The answer to this is given in these lines, Ardhacandra in Nāṭya, Pakṣavañcita or Pakṣapradyota in Nṛtta.

Śl. 66ff: On Sthānas. See. *N.Ś.* GOS. II. X. 50ff. Jāya, śl. 69, तेषामाद्यन्तभावार्थम् । See verse 70 for expansion of this idea. *Cf. Abhi. Bhā.* II. p. 107: गतेश्च पूर्वं पश्चाद्भाविनी स्थितिरिति भावः ।

Pp. 80-81 : Śls. 86-92 : On Nyāyas. See *N.Ś. ibid.* X. Śls. 72ff. For detailed discussion of these and their relation to the Vṛttis and the origin of the latter, see my paper on *Vṛttis* in *JOR.* Madras. Vol. VII, pp. 42-44.

P. 81. Śl. 93 : Read the first line of this verse as follows : नानाचारीभवैर्न्यायैरर्मीभिरुपलक्षिताः । On Pravicāras arising out of Nyāyas, see *N.Ś. ibid.* X. 74ff.

P. 82. Śl. 95, line one on the etymological explanation of Pravicāra, see *Abhi. Bhā.* GOS. II. p. 112, 1.4 : प्रकृष्टा विचित्राश्च । Jāya has, instead of vicitra, viśiṣṭa for 'vi'. *S.R.* has as in *Abhi. Bhā.*, 'vicitra'.

Śls. 95-6: रङ्गे प्रहरणैः etc. See *N.Ś.* GOS. X. 86-8.

Śls. 97-99 : On Sauṣṭhava see *N.Ś. ibid*, X. 89-91.

Śl. 100 : On Sauṣṭhava-lakṣaṇa, see *N.Ś. ibid.* 92-94.

Śl. 101 : Kharvatā, the lowering of the body a little at the hips with the legs bent to form a rhombus, which is the basic position on which all the dance exercises are to be practised and which is involved in most of the poses.

P. 83. Śl. 103 on Caturaśra, the perfect Sthānaka, see *N. Ś. ibid.* X. 94-5.

Śl. 104. For this, see *Abhi. Bhā. ibid.* p. 115, 11. 6-7. See fn. on this on p. 83 of our text.

For the Upaviṣṭa-sthānakas then dealt with see *N.Ś.* Kāśi XIII, 195ff. GOS. XII. 202ff. See detailed reference in fn. here on p. 83 of our text.

P. 84. Śls. 106-7 : The seated pose Yogakṛta (otherwise called Krānta). See *N.Ś.* GOS. III. 205, where it is called Śoka-upaveśana. The name *Yoga*-kṛta in Jāya is too recondite and is not supported by other texts. As the mss. read here *Joka*, for *Yoga*, and as Bharata calls it Śoka-upaveśana, the correct reading in Jāya too may be *śoka-kṛta.*

Śls. 108-9 : Cintākṛta or Madālasa. See *N.Ś. ibid.* III. 204-5, Sacinta-upaveśana.

P. 85. Śl. 110 : Avahittha. See *N.Ś. ibid.* III. 207-8 where however, the name Avahittha is not given by Bharata, but see fn. to this on p. 85 of our text where I have drawn attention to the KM and Kāśī edns. whose readings contain the idea of Avahittha among the uses of this Āsana.

For the further Āsanas, which are lost in our text, see my fn. on this page.

P. 86. Śls. 111ff. On Lying postures described here, see *N.Ś. GOS.* III. 228ff.

P. 87. Śls. 117ff : On the Feminine postures. See *N.Ś* Kāśī, XIII. 158ff. GOS. XII. 160ff. See my detailed notes here on p. 87 of our text.

Pp. 87-8. Śls. 120-30 : Āyata-sthāna of women. The description in Bharata, which Jāya closely follows, is seen in words as close to Bharata as possible in the most beautiful picture of Mālavikā at the end of her dance drawn by Kālidāsa, in Act. II of the *Mālavikāgnimitra* : वामं सन्धिस्तिमितवलयं etc. The following concordances of Bharata and Kālidāsa will make this clear. Kālidāsa's :

वामं सन्धिस्तिमितवलयं न्यस्य हस्तं नितम्बे
कृत्वा श्यामाविटपसदृशं स्रस्तमुक्तं द्वितीयम्।

is after Bharata : समुन्नतकटिः and लतानितम्बगौ हस्तौ। Kālidāsa's पादाङ्गुष्ठालुलितकुसुमे etc. is after the lakṣaṇa : त्र्यश्रः पक्षस्थितोऽपरः, rendered more clearly by Jāya — त्र्यश्रोन्नतो भवेत्।

Mālavikā's act of playing with flower on the floor with her toe cannot be done except with this slight lift of

the leg required by the lakṣaṇa. Finally, lest we should miss recognising in his miniature the Sthānaka called Āyata, Kālidāsa ends by saying स्थितमतितरां कान्तमृज्वायतार्धम् । Here *Sthita* is Sthānaka : and ऋजु and आयतार्धं or straight and drawn up upper part of the body are given by Bharata as उरः समं यत्र समुन्नतम् । And Āyata is the name of the Sthānaka.

On the two sets of definitions for this Āyata in editions of Bharata and on the readings followed by Jāya, see my fn. on this on p. 88 of our text. If there is a change of the 'right' and 'left' of the legs and arms in the same Āyata, it would be called Avahittha. From Kālidāsa's description, we cannot of course say, except it be on the basis of the word Āyata at the end, whether Kālidāsa was having Āyata or Avahittha in mind. The situations given by Bharata as appropriate for Avahittha would make it suit the situation of Mālavikā better.

P. 89. Śl. 129: In respect of the third Strī-sthānaka called Aśvakrānta, Jāya refers here to some writers who left the pose of the leg unspecified, as they were in doubt. It is not possible to know which writer is thus referred to by Jāya here. Unfortunately the *Abhi. Bhā.* is lacking here. That Abhinavagupta's detailed commentary was available on Āyata etc. is known from Śārṅgadeva who quotes him on Āyata (*S.R.* VII. 1062, Adyar edn. हस्तपादप्रचारस्तु तेषु ज्ञेयो यथोचितम् । भट्टाभिनवगुप्तस्य मतमेतदुदीरितम् ॥)

In Bharata's text itself, there is option given for the foot-सूचीविद्धमविद्धं वा, but probably Jāya does not refer to this option in Bharata, but to the doubt expressed by some later writers.

P. 90. Śls. 139ff: On Maṇḍalas, see *N.S.* GOS. XI. 1ff. Kāśī. XII. 1 ff.

P. 91. Śl. 141. The basis of this statement in Jāya, as well as in Śārṅgadeva is *Abhi. Bhā.* II. p. 119 : आकाशभूचारी-प्राचुर्यान्मण्डलेषु तथात्वम् ।

P. 98. Śls. 195-6 : *Cf. N.Ś.* GOS. XI. 68-9.

P. 99. Śl. 197 : Is Bharata GOS. XI. Śl. 70 with just a change in the metre.

P. 100. Śls. 3-4 : See fns. here for the corresponding passage in *Abhi. Bhā.* on which it is based.

P. 102-3, Śls. 19-22 : *Cf. Abhi. Bhā.* GOS. I. p. 98. तत्र कचिद्वाक्यार्थाभिनय एव प्राधान्येन दर्शिते तत्र करणानामेव प्राधान्यम्। यत्रापि पदार्थाभिनयाः क्रियन्ते तत्राप्येकवाक्यानुप्रवेश-प्राधान्यप्रख्यापनयावश्यमादौ मध्येऽन्ते वा यथावसरं करणमित्यु-पनिषत्। See the word उपनिषद् in Abhinavagupta and रहस्यमिदमीरितम् in Jāya which show how close Jāya keeps to the *Abhi. Bhā.* See also *ibid.* I. p. 109 bottom, Abhinavaguputa's citation of Upādhyāya's view.

P. 103. Śls. 24-25 : *Cf.* Bharata, *N.Ś.* GOS. IV. 57-8.

P. 104. Śl. 27 : *Talapuṣpapuṭa.* For the Cārī Adhyardhikā here mentioned by Jāya, see *Abhi. Bhā.* GOS. I. p. 97, last but one line. The whole of the detailed description of this Karaṇa in Jāya is after *Abhi. Bhā.* on this Karaṇa.

Śls. 33-34 : *Krānta.* See *Abhi. Bhā.* I. p. 120. Abhinavagupta is closely followed.

Pp. 104-5. Śls. 35-6 : Chinna. See *Abhi. Bhā.* I. p. 118. On Aṅga-pratisāraṇa and Tālabhañjana as two of its uses, see *Abhi. Bhā.* I. p. 118.

P. 105. Śls. 37-9 : *Samanakha.* Jāya is very close to *Abhi. Bhā.* here. See fns. here.

P. 106. Śls. 40-1 : Añcita. See *Abhi. Bhā.* I. p. 110.

Śls. 42-44 : *Sakaṭāsya.* See *Abhi. Bhā.* I. p. 139 ; and my fn. on this.

P. 107. Śls. 45-6 : Kaṭicchinna. See *Abhi. Bhā.* I. p. 138, 104 ; also my fn. on this in the text.

Śl. 47 : Udghaṭṭita. See *Abhi. Bhā.* I. p. 138. For 'Utsavānandanṛtte' in Jāya, see 'Pramodaviṣayametat' in *Abhi. Bhā*.

P. 107-8. Śls. 48-51 : Nikuṭṭaka. See my fn. here. See *Abhi. Bhā.* I. p. 103.

P. 108. Śls. 52-53 : Lalita. See *Abhi. Bhā.* I. p. 114. For Jāya स्यान्नृत्यनृत्तयोरस्य प्रयोगः सविलासयोः, see *Abhi. Bhā.* सविलासनृत्तविषयमेतत्, अत एव ललितं नाम करणम् ।

Śl. 54 : Valita. See *Abhi. Bhā.* I. p. 113.

Śl. 55 : Līna. See *Abhi. Bhā.* I. p. 101.

P. 109. Śl. 56 : Skhalita. Closely follows *Abhi. Bhā.*I. p. 132. The first word in the first line here in Jāya स्खलिता should be अड्डिता ।

Śl. 27 : Cakramaṇḍala. See *Abhi. Bhā.* I. p. 121.

Śl. 58 : Niveśa. See Abhi. Bhā. I. p. 136. Jāya takes the use for this Gajavāhane from *Abhi. Bhā.* ' Gajavāhanādiviṣaye.

Śls. 59-60 : Svastika. See *Abhi. Bhā.* I. p. 106. See my not e here. The use for this mentioned by Jāya is from *Abhi. Bhā*.

P. 110. Śl. 61 : Sūcī. *Cf.* Bharata IV. 137. The further details of hastas etc. for this could be taken from IV. 138, Ardhasūcī and *Abhi. Bhā.* thereon. See also Introduction p. 105. The condition that the bent and raised leg, when it is brought down, should not touch the ground, is not preserved later. The Saṅgītamuktāvalī does not mention it. It is perhaps because of this that the sculpture also does not preserve this condition.

In fact, there seems to have been a persistent tradition that in Sūcī-pāda, the ground must be touched. In a verse additionally read by some mss., Bharata's *N.Ś.* itself (IX. 279-80, GOS. II.) gives this version of the Sūcī-pāda.

उत्क्षिप्ता तु भवेत्पार्ष्णिरङ्गुष्ठाग्रेण संस्थितः ।
वामश्चैव स्वभावस्थः सूचीपादः प्रकीर्तितः ॥

Śl. 62: Sūcīviddha. Jāya follows closely *Abhi. Bhā.* (I. p. 130).

Śl. 63: Ardhasūcī. *Cf. Abhi. Bhā.* I. p. 129.

Śls. 64-66: Vakṣaḥsvastika. In 64 second line Jāya's text may as well read व्यावर्तक्रियया *Cf. Abhi. Bhā.* I. p. 105. The whole of the detailed description of this Karaṇa in Jāya is taken from Abhinavagupta; also the application लज्जानुशयगोचरः।

Śl. 67: Unmatta. See *Abhi. Bhā.* I. p. 106. गर्वे सौभाग्यजे मदे, Jāya, *Cf. Abhi. Bhā.*—एतस्यातिसौभाग्यादिजनितगर्वविषयः प्रयोगः।

P. 111. Śls. 68-69: Ardharecita. For Jāya's description of the Karaṇa and its application, see *Abhi. Bhā.* I. p. 105.

Śls. 70-72; Argala. *Cf. Abhi. Bhā.* I. p. 122-3 wherefrom Jāya takes his elaborate description. For śl. 72 line 1, its application in Jāya, see *Abhi. Bhā.*—परिक्रमे चैतदङ्गदप्रभृतीनां भवति।

Pp. 111-2. Śls. 74–5: Ardhasvastika. *Cf. Abhi. Bhā.* I. p. 110. Abhinavagupta refers here to some writers (केचित्) reading कटिहस्त as करिहस्त and from Jāya we learn this as a reference to Kīrtidhara, Bhaṭṭa Taṇḍu and their followers. The interpretation of Kaṭihasta as Ardhacandra or Pakṣapradyotaka or Pakṣavañcitaka in Jāya is also taken from *Abhi. Bhā.*

P. 112. Śls. 77-9: Āvarta. For śls. 77 and 78 first line, See *Abhi. Bhā.* I. p. 123.

Pp. 112-3: Śls. 80-85: Pṛṣṭhasvastika, *Cf. Abhi. Bhā.* I. pp. 106-7.

Pp. 113-4, Śls. 86-91: Vartita. See fn. on this page. *Cf. Abhi. Bhā.* I. p. 99. See esp. śl. 89 which is after *Abhi. Bhā.* तत एवात्र मुनिना हस्तविशेषो न निरूपितः।

On the Pāda appropriate to this, Jāya's record of the views of Muni, other Ācaryas and others is taken from *Abhi. Bhā.*

P. 114. Śl. 92 : Bhujaṅgāñcita. *Cf.* Bharata IV. 101 (GOS).

Śls. 93-4: Viṣkambha. The elaboration of it in verse 94 is taken from *Abhi. Bhā.* I. pp. 137-8.

Śls. 95-6: Vikṣipta. *Cf. Abhi. Bhā.* I. p. 123.

P. 115. Śl. 97: Daṇḍarecita. On its Cārī, hasta etc. and use, *Cf. Abhi. Bhā.* I. p. 117.

Śls. 98-9 : Ardhamattalli. For the matters in śl. 98 and next line, see *Abhi. Bhā.* I. p. 112.

Śls. 100-1 : Mattalli. *Cf. Abhi. Bhā.* I. p. 112, especially बहुवचनं पुनःपुनरित्थं क्रियेति सूचयति in Abhinavagupta and Jāya: क्रियैवं बहुशः प्रोक्ता ।

Śls. 102-3 : Madaskalita. *Cf. Abhi. Bhā.* I. p. 137.

P. 116. Śls. 104-5 : Lolita. *Cf. Abhi. Bhā.* I. p. 131.

Śl. 106 : Preṅkholita. *Cf. Abhi. Bhā.* I. p. 132.
Śls. 107-8 : Nitamba. *Cf. Abhi. Bhā.* I. p. 132.

,, 109-110 : Ūrdhvajānu. *Cf. Abhi. Bhā.* I. p. 111.

P. 117. ,, 111-2 : Pārśvanikuṭṭaka. *Cf. Abhi Bhā.* I. p. 119.

Śl. 113: Pārśvakrānta: *Cf. Abhi. Bhā.* I. p. 125, wherefrom the application too (Bhīma's parikrama) is taken by Jāya.

Śl. 115: Apakrānta. *Cf. Abhi. Bhā.* I. p. 130.

Pp. 117-8. Śls. 116-118 : Nikuñcita. *Cf. Abhi. Bhā.* I. p. 111. Abhinavagupta refers the alternate view to 'Anye' which also Jāya records.

P. 118. Śl. 119 : Vidyudbhrānta. *Cf. Abhi. Bhā.* I. p. 125.

Śls. 120-2 : Kaṭibhrānta. *Cf. Abhi. Bhā.* I. pp. 117-8.

Śl. 123 : Uromaṇḍala. *Cf. Abhi. Bhā.* I. pp. 121-2.

Pp. 118-9: Śls. 124-5: Sannata. *Cf. Abhi. Bhā.* I. p. 129.

P. 119. Śls. 126-7 : Vinivṛtta. *Cf. Abhi. Bhā.* I. p. 124. प्रत्यावृत्यैव पार्श्वेत: in our text, it strikes me now, should read प्रत्यावृत्यैकपार्श्वेत: in view of Abhinavagupta : त्रिकस्यैकपार्श्वे etc.

Śl. 129 : Nivṛtta. This is found as Vivṛtta in *N.Ś.* and *Abhi. Bhā.*

Śls. 130-1 : Apaviddha. *Cf. Abhi. Bhā.* I. p. 100. Jāya's detailed description is taken from Abhinavagupta.

P. 120. Śls. 132-3 : Garuḍapluta. *Cf. Abhi. Bhā.* I. p. 127.

Śl. 134 : Lalāṭatilaka. *Cf. Abhi. Bhā.* I. p. 127.

,, 132 : Dolāpāda. *Cf. Abhi. Bhā.* I. pp. 123-4.

Śls. 136-8 : Talavilāsita. *Cf. Abhi. Bhā.* I. p. 122.

Pp. 120-1. Śls. 139-40 : Talasamsphoṭita. *Cf. Abhi. Bhā.* I. p. 127.

P. 121. Śl. 141 : Daṇḍapakṣa. *Cf. Abhi. Bhā.* I. p. 114.

Śls. 142-4 : Ākṣiptarecita. *Cf. Abhi. Bhā.* I. p. 109. Note the viniyoga especially reproduced by Jāya from *Abhi. Bhā.* where the GOS. text त्यागोपादानपरस्परात्मनि should be corrected into ०परस्परात्मनि

Śl. 145 : Janita. *Cf. Abhi. Bhā.* I. p. 135.

Śls. 146-7: Upasṛta. *Cf. Abhi. Bhā.* I. p. 134.

P. 122. Śl. 148 : Udvṛtta. *Cf. Abhi. Bhā.* I. p. 134.

Śls. 149-150 : Avahittha. *Cf. Abhi. Bhā.* I. p. 135. Abhinavagupta's reference here to 'Anye', others, giving Avahittha as the 'Kara' in this, is identified by Jāya as a reference to Bhaṭṭa Taṇḍu.

Śls. 151-3 : Niśumbhita. *Cf Abhi. Bhā.* I. p. 125. As shown in the fn. here, Añcita in the opening of the text, so far as the Pāda is concerned, should be Kuñcita. See *Abhi. Bhā.* भागे कुञ्चित: । Kīrtidhara's view on this cited by Jāya is not referred to by Abhinavagupta but Jāya's mention of the view of some others (Kecit) giving Vṛścika-pāda here is found in Abhinavagupta.

Pp. 123-4. Śls. 154-7 : Vikṣiptākṣipta. *Cf. Abhi. Bhā.* I. p. 109, and my elaborate note on this in Jāya's text (pp. 123–4 above). 'अङ्गस्य मोद्दरक्षणा' in *Abhi. Bhā.* should be corrected into अङ्गविच्छेद्दरक्षणे. See also *ibid.* p. 96.

P. 124. Śls. 158-9 : Ākṣipta. *Cf. Abhi. Bhā.* I. p. 122.

Śl. 160 : Bhujaṅgatrastarecita. *Cf. Abhi. Bhā.* I. p. 114.

Śls. 161-2 : Maṇḍalasvastika. *Cf. Abhi. Bhā.* I. pp. 102-3. In the fn. on p. 123 of Jāya's text, I have remarked that in the *Abhi. Bhā.* text at the place mentioning the viniyoga, there is corruption. I think it can be restored as निर्विकारवाक्यर्थाभिनये, which however is a use different from what Jāya and Śārṅgadeva mention.

P. 125. Śls. 163-5 : Daṇḍapāda. *Cf. Abhi. Bhā.* I. p. 131.

Śl. 166 : Pādāpaviddhaka. *Cf. Abhi. Bhā.* I. p. 113.

Śl. 167 : Bhujaṅgatrāsita. *Cf. Ahbi. Bhā.* I. pp. 110-1.

Śl. 168 : Viṣṇukrānta. *Cf. Abhi. Bhā.* I. p. 137. The reading 'गमनोन्मुखः' for the uplifted leg is supported by *N.Ś.* and *S.R.* but the reading 'गगनोन्मुखः' will also suit, as the lifted leg is stretched out upwards in air.

P. 126. Śls. 169-171 : Svastikarecita. *Cf. Abhi. Bhā.* I. pp. 101–2.

Śl. 172 : Elakākrīḍita. *Cf. Abhi. Bhā.* I. p. 136.

Śls. 173-4 : Sambhrānta. *Cf. Abhi. Bhā.* I. p. 137.

Pp. 126-7. Śls. 175-7 : Siṁhākarṣita. *Cf. Abhi. Bhā.* I. p. 134.

P. 127. Śls. 178-9 : Sarpita. *Cf. Abhi. Bhā.* I. p. 131. See also my fn. under this Karaṇa in the present text.

Śls. 180-1 : Nāgāpasarpita. *Cf. Abhi. Bhā.* I. p. 139.

Pp. 127-8. Śls. 182-4 : Pārśvajānu. *Cf. Abhi. Bhā.* I. p. 128. The difference in the descriptton of these in the texts, referred to by Jāya, is reflected in sculpture.

P. 128. Śl. 185 : Vṛścikarecita. *Cf. Abhi. Bhā.* I. p. 118.

Śl. 186 : Latāvṛścika. *Cf. Abhi. Bhā.* I. p. 118.

P. 129. Śl. 187 : Vaiśākharecita. *Cf. Abhi. Bhā.* I. p. 115.

Śl. 188 : Hariṇapluta. *Cf. Abhi. Bhā.* I. p. 131.

Śls. 189-90 : Diksvastika. *Cf. Abhi. Bhā.* I. p. 107.

Śl. 191 : Gajakrīḍita. *Cf. Abhi. Bhā.* I. p. 126.

Śl. 192 : Catura. *Cf. Abhi. Bhā.* I. p. 116. Here the mss. of Jāya read in the second line यत्र तच्चरणं विदुः । It would be proper to read this as तच्चतुरं विदुः ।

Śls. 193-5 : Kaṭisama. *Cf. Abhi. Bhā.* I. pp. 108-9.

Śl. 196 : Mayūralalita. *Cf. Abhi. Bhā.* I. p. 130.

Śls. 197-9 : Alāta. *Cf. Abhi. Bhā.* I. pp. 107-8.

P. 131. Śls. 200-1 : Siṁhavikrīḍita. *Cf. Abhi. Bhā.* I. p. 133. The Ūrṇanābha given by Jāya for one hand is not found in *Abhi. Bhā.* or *S.R.*

Śl. 202 : Kuñcita. *Cf. Abhi. Bhā.* I. p. 121.

Śl. 203 : Vṛścika. *Cf. Abhi. Bhā.* I. p. 119.

Śls. 204-5 : Vyaṁsita. *Cf. Abhi. Bhā.* I. p. 119.

Pp. 131-2. Śls. 206-7 : Parivṛtta. *Cf. Abhi. Bhā.* I: p. 128.

P. 132. Śl. 208 : Vivartita. *Cf. Abhi. Bhā.* p. 126.

Śl. 209 : Recitanikuṭṭita. *Cf. Abhi. Bhā.* I. p. 112.

Śls. 210-11 : Ūrūdvṛtta. *Cf. Abhi. Bhā.* I. p. 136.

Śls. 212-3 : Vṛścikakuṭṭita. *Cf. Abhi. Bhā.* I. p. 117.

Pp. 132-3. Śls. 214-5 : Talasaṅghaṭṭita. *Cf. Abhi. Bhā.* I. p. 135.

P. 133. Śls. 216-9 : Gaṇḍasūcī. *Cf. Abhi. Bhā.* I. pp. 127-8.

Śl. 221 : Bhramara. *Cf. Abhi. Bhā.* I. pp. 112-3.

Pp. 133-4. Śls. 222-3 : Nūpura. *Cf. Abhi. Bhā.* I. p. 115. Jāya says here that Recita-latās are to be used in this according to Kīrtidhara; but actually, Bharata himself gives Recita-latās in this.

P. 134. Śls. 224-6 : Ghūrṇita. *Cf. Abhi. Bhā.* I. p. 133. The Svastika which Kīrtidhara, according to Jāya, gives for this, is seen in the Tanjore sculpture. See Introduction p. 95.

Śls. 227-8 : Vṛṣabhakrīḍita. *Cf. Abhi. Bhā.* I. p. 138.

Śl. 229 : Karihasta. *Cf. Abhi. Bhā.* I. p. 133.

Pp. 134-5. Śls. 230-2 : Prasarpita. *Cj. Abhi. Bhā.* I. p. 133. In śl. 231 here, देवदत्तं with query seems to be देव-मत्त. For 'Matta' as a use, see *S.R.* VII. 709.

P. 135. Śls. 233-4 : Valitoru. *Cf. Abhi. Bhā.* I. p. 99.

Śls. 235-6 : Gṛdhrāvalīna. *Cf. Abhi. Bhā.* I. p. 128.

P. 136. Śls. 237-9 : Ardhanikuṭṭaka. *Cf. Abhi. Bhā.* I. p. 104. The reference to Śaṅkuka in Jāya is taken from *Abhi. Bhā.* On Jāya's help in purifying the corrupt text of *Abhi. Bhā.*, see my paper in the *Adyar Library Bulletin*, XVIII. pts. 3-4, pp. 196-209, particularly pp. 199-200 where corruptions in this passage regarding Ardhanikuṭṭaka are discussed.

Regarding the reference to Muni in Jāya here, see *Abhi. Bhā.*, explanation as to why instead of saying 'Ala-pallava' which is the hasta here, Bharata said 'Añcita': अलपल्लव इति वक्तव्ये कुञ्चितग्रहणं क्रियाविशिष्टत्वप्रदर्शकम् । [Añcita has the variant Kuñcita.] This Jāya turns into verse अञ्चिताविति शब्देन ।

Śls. 240-1 : Gaṅgāvataraṇa. *Cf. Abhi. Bhā.* I. pp. 139-40.

P. 137 ff. Śls. 246ff. Aṅgahāras. Attention is drawn to my detailed footnotes at several places in this section, where the corresponding portions and passages of the *Abhi. Bhā.* are mentioned.

P. 139. Sls. 255-259. On the classification of Aṅgahāras as Caturaśra-māna and Tryaśra-māna, see *Abhi. Bhā.* I. p. 164.

Pp. 140-1. Śls. 265-7 : What Jāya says here in these two verses is based on Abhinavagupta's comments on the Aṅgahāra Parivṛttarecita (*Abhi. Bhā.* I. p. 153) where Abhinavagupta says while explaining Bharata's words: पराङ्मुखविधिर्भूय एवमेव भवेदिह; that the general principle to be followed in performing all Aṅgahāras is that all the constituent Karaṇas of an Aṅgahāra except the last two are to be done facing all the four quarters but when finishing the Aṅgahāra, the last two Karaṇas should be done facing the audience. पराङ्मुखेत्यङ्गहारेषु मध्ये परिभाषमाणो मुनिरेतदाह—सर्वेष्वेव चाङ्गहारेषु पाश्चात्यं करणद्वयं वर्जयित्वा वर्तनीयानि करणानि। तानि चतुर्दिङ्मुखेषु प्रयुज्य संमुखमन्त्ये(न) करणद्वयेन पूरयेदिति।

P. 146. Fn. last line. The *Abhi. Bhā.* I. page number should read 162.

Pp. 147-8. Śls. 307-14: Ākṣiptarecita, particularly śls. 313-4. See *Abhi Bhā.* I. pp. 160-1.

P. 151. Śl. 335 : See *Abhi. Bhā.* I. p. 149. The reference to 'परे' is taken from *Abhi. Bhā.*

P. 154. Śl. 360: The fn. reading गीतिवैचित्र्यं is better.

P. 155. Śls. 365-6: Kaṭi-recita. The definition given with 'Kecit' is not in the *Abhi. Bhā.* ; it is seen in the *S.R.* VII. 895; see Introduction pp. 73-7 on evidences of Jāya's knowledge of *S.R.*

Pp. 155-7. Śls. 367 ff. Recakas. See my detailed fns. here. In *Abhi. Bhā.* I. (1st edn. p. 165. l. 7 ; 2nd edn. p. 153. l. 7.) the GOS. edn. reads. सन्नतं; this should be सन्ततं, a reading relegated to fn. ; for in Jāya, we have in the corresponding place अश्रान्तं supporting सन्ततम्।

P. 158. Śl. 6. याते तु should be read as यातेषु।

P. 160. Śl. 15 : Below, in definition, the names are read Pārṣṇipārśvagata and Ekajānunata. p. (162) śls. 33-4.

P. 162. Śl. 36 : Read आसिते.

P. 165. Śl. 56 : The 'others' who called 'Laṅkādāhāñcita' by the name 'Uroñcita' are not known ; they are not Someśvara, Śārṅgadeva or Pārśvadeva.

P. 166. Śl. 63. Alaga — The correct text here is उत्कटासनम् not कुक्कुटासनम् as printed in *S.R.* VII. 760 (Adyar edn.) *Cf.* Someśvara : उत्कटेनोपवेशात्

P. 167. Śl. 67 : Lohaḍī — *S.R.* calls Lohaḍī (Prākṛt). Luṭhita in Sanskrit. In Someśvara, the mss. read also Loṭita.

P. 168. Śl. 78 : On the alternate name of Kapālasparśana referred to here, see my fn. at that place.

Śl. 79 : On the alternate name Nataprṣṭha, see *S.R.* VIII. 774 and my footnote on p. 168.

Pp. 168-9. Śls. 81-2 : Matsyakaraṇa. See *S.R.* VII. 769-70 (Adyar), brief description.

P. 169. Śls. 84ff : The descriptions of the Bhramarīs here are more detailed than in *S.R.* and *S S.S.*

Śl. 87 : 'Pare' here. *Cf. S.R.* VII. 775-6.

P. 172. Śls. 101-5 : Other mixed varieties and their number. *Cf.* the brief reference to them in *S.R.* VII. 788-9, (Adyar).
Śl. 106 सा च. Read स च.

P. 173. Śls. 1ff : Deśīpādas. Ch. VI. *Cf. S.R.* VII. 908ff, where Śārṅgadeva deals with them under Deśī-Bhauma-cārīs. See further fn. on p. 173, in our text. The descriptions in the three texts, Jāya, Śārṅgadeva and Pārśvadeva have close parallels; see especially the description of Prāvṛta, and the characterisation of this in the three, पुष्पेषोः केलिकाननम्; मकरध्वजजीवनम; and क्रीडास्थानं मनोभुवः ।

Śl. 4 : Ullāla. In *S.R.* this is found as Ullola, but in *S.S.S.*, Ullāla as in our text. The total number of Deśīpādas in *S.S.S.*, exceed very much the number given in our text ; in *S.R.* of course, they are likewise more numerous as they are dealt with under the Deśī-cārīs. In both *S.R.* and *S.S.S.*,

these include several whose names occur also under the classical Cārīs and Karaṇas. In fact, as Jāya himself says below, other varieties of Pādas or actions of the feet are given under Cārīs of the two classes, Bhauma and Ākāśika (p. 18 ff. śl. 59ff.).

P. 174. Śls. 14ff : The Pāṭas numbering twentyeight, dealt with here, are not found in this manner, in one set or under a single heading in the *S.R.*, ; but single Pāṭas here could be found in different places in *S.R.* Thus Ūrutāḍita is found in *S.R.* under Bhauma Deśī Carī ; Udvṛtta occurs in several contexts; so also Alaga, mentioned among Deśī Karaṇas. Alaga-pāṭa occurs also as part of the Peraṇī-dance. Trikoṇa, Catuṣkoṇa and a variety of Luṭhita are to be seen among the twentyfive kinds of striking of the floor by the feet, Kuṭṭana, called Madhupas quoted, as from Kohala, by Kallinātha under *S.R.* VII. 1017 (Adyar edn. pp. 313ff). One of the later works to give these Pāṭas as found in Jāya is, as pointed out in our fn. on p. 174, the *Saṅgītacintāmaṇi* of Vema.

P. 175. Śl. 15 : त्रिभिः। The first class of Pāṭas is eight kinds of Tāḍita enumerated in this verse. From the definition which follows, it is to be understood that this word *Tribhiḥ* stands for the variety called Vi-tāḍita; actually, as all the three—Aṅgulipṛṣṭha, Pārṣṇi and Tala, are involved in this, it is mentioned in enumeration as त्रिभिः (ताडितम्)।

P. 176. Śl. 23 : After this, the numbering of verses, owing to a printing mistake, has gone wrong ; 27 which follows should be 24. There is no gap in the text here.

P. 178. Śl. 42. Read the name as Talodghaṭṭita.

P. 181. Śls. 59-60ff : *Cf.* the note above on the Deśī-pādas and Deśī-pāṭas. The *S.R.* adopts this method of dealing with the topic of Deśī-varieties of foot-work, all under the head of Deśī-Cārīs of the two varieties, Bhauma and Ākāśika. While the *S.R.* gives only 25, Jāya gives 26, of the Bhauma class ; and with the exception of the first, the Samanakha in Jāya, all the 25 of Jāya's list are found in *S.R.*'s 35. The remaining ones in *S.R.* are, as already pointed out, given by Jāya under Pāda-varieties dealt with earlier. Samanakha,

the first in Jāya occurs under the Bhauma-Cārīs of the old classical list and appears as Samapāda-Kuṭṭita under the Kuṭṭitas or Madhupas cited by Kallinātha.

P. 183. Śl. 73 : Śakaṭī. Same definition in Someśvara, but the name of the Cārī given there is Kātarā

Deśī-Cārīs of the Ākāśika variety are given in *S.R.* as 19; of these Jāya has 14 under his own list of Ākāśika-deśī-cārīs, the rest under the earlier described Pāda-varieties.

P. 186. Śl. 100 : In the Daṇḍapāda-definition after the word पार्श्वप्रसारितस्य the word पादस्य is understood. ऊरु in print should read as ऊरुं। It is significant to note that Jāya gives this as his own idea of Daṇḍapāda. The first definition of Daṇḍapāda in the previous verse 99 is the same as in *S.R.* VII. 1006-7 (Adyar).

Pp. 189-190. Śls. 123-128 : For Śauṣṭhava, Sthāpanā, Rekhā and Ḍāla, see *S.S.S.*, pp. 71-2. On Rekhā, see also *S.R.* VII. 1216. On some of these Deśī-lāsyāṅgas as mentioned in the *Paṇḍitārādhyacarita* and *Basavapurāṇa*, see Introduction, pp. 21-2, 29.

P. 190. Śls. 129-30 : Calāvali. *Cf.* *S.R.* VII. 1207-9 (Adyar) with which Jāya agrees closely. *S.R.* gives the second as Cālivaḍa.

Śl. 132 : Lali. Two definitions of this Deśī-lāsyāṅga are given by Jāya, śls. 131-132. Of these the first is as found in *S.S.S.* and the second agrees mostly with that found in *S.R.* which gives it as Laḍhi.

P. 191. Śl. 133. Tṛkani : See *S.S.S.* p. 71, śls. 199-200, where it is printed as Tūkali. In Somanātha's *Basavapurāṇa*, this occurs as Dhūkali; see Introduction p. 29 and fn.1.

Śl. 134 : Ullāsa. See *S.S.S.* p. 72. śls. 210-1.

Śl. 135 : Sukulāsa. Not in *S.R.* or *S.S.S.*

Śl. 136 : Uroṅgaṇa. *Cf.* *S.R.* VII. 1211-2 with which Jāya agrees. Fn. quotation from *S. Cint.*, 3rd line, प्र-भा may be read as प्रगल्भा.

P. 192. Śl. 137 : Bhāva. *S.S.S.* p. 71, Śls. 198-9 ; 'मानं' in *S.S.S.* here should be 'गानं' । Probably *Manaḥ*, an aṅga given in *S.R.* (VIII. 1215), may be same as Bhāva.

Śl. 138. Tharahara. Same in *S.S.S.* p. 72. śls. 209-210.

Śl. 139 : Kittu. See *S.S.S.* p. 72, śls. 208-9.

Śl. 140 : Deśīkāra. Not in *S.R.* or *S.S.S.*

Śl. 141 : Nijāpaṇa Somanātha gives it as Nijavaṇi ; see above Introduction p. 27.

P. 193. Śl. 142 : Ḍillāyī. See *S.S.S.* p. 72, śls. 206-7.

Śl. 143 : Lavaṇi. This is found as Tavaṇi in *S.S.S.* p. 72, śls. 207–8. घमाङ्ग in *S.S.S.* here should be सर्वाङ्ग. But Somanātha gives a Lavaṇi and a Ṭhevaṇi separately. See above Introduction, p. 27.

Śl. 144 : Gītavādyatā. Not in *S.R.* or *S.S.S.*

Śls. 145-6 : Abhinaya ,, ,, ,,

P. 194. Śl. 147 : Laya ,, ,, ,,

Śl. 148 : Komalikā. Not in *S.R.* or *S.S.S.*

Śl. 149 : Oyāra. Found in *S.R.* but conceived differently there.

Śl. 150 : Anīkī. Not in *S.R.* or *S.S.S.*

P. 195. Śl. 151 : Aṅgahāra. See *S.R.* VII. 1213.

Śl. 152 : Manodharma. Not in *S.R.* of *S.S.S.*

Śl. 153 : Aṅga, Anaṅga. See *S.S.S.* p. 72. śl. 205.

Śl. 154 : Vivartana. See *S.S.S.* 72. śls. 211-2.

Śl. 155 : Jhaṅkā. See *S.S.S.* pp. 71-2. śls. 201-2.

Śl. 156 : Mukharasa. See *S.S.S.* p. 71. śls. 194-5.

P. 196. Śl. 157 : Ṭhevā. See *S.S.S.* p. 72. śls. 202-3, where it is printed as Revā.

Śl. 158 : Vihasī. See *S.R.* VII. 1214-5.

Śls. 159-60 : Dhasaka. See *S.R.* VII. 1212.

Śls. 161-162 : Tala and Vitala. Not in *S.R.* or *S.S.S.*

Śl. 163 : Rasavṛtti. Not in *S.R.* or *S.S.S.*

P. 197. Śl. 164 : Masṛṇatā ,, ,, ,,

Śl. 165 : Anumāna. See *S.S.S.* p. 71, śls. 200-1

Śl. 166 : Pramāṇa. ,,

Śl. 167 : Langhita. Not in *S.R.* or *S.S.S.*

Śl. 168 : Aṁśagati. ,, ,, ,,

Śl. 169 : Susandhi. ,, ,, ,,

P. 198. Śl. 170 : Pādapāṭa. ,, ,, ,,

Śl. 171 : Gatistha. ,, ,, ,,

Śls. 172-3 : Caṇḍana ,, ,, ,, but in *S.S.S.* is spoken of under Vādya : see p. 53 ; also in *S.R.*, Vādya ch., where it is given as a Vādyaprabandha VI. 986-8.

In the *S.R.* a Deśī-lāsyāṅga called Sūka is given, which is not traceable in Jāya or *S.S.S.* It relates to the graceful rhythmical movement of the ears.

P. 201. Śl. 189 : The emendation. वर्त्यं. This may be वाज meaning 'side'. *Cf.* the same p. 231, śl. 177, vājavādya.

P. 203. Śl. 5 : Daṇḍikā and Sthūṇa. The staff placed between two posts, holding which practice is done. See below śls. 8-10.
Śl. 7 : Ardhoruka is half-drawer. Śrama is exercise. See also below śl. 13.

P. 204. Śl. 12 : Vaktra-vādya means oral recitation of rhythm-syllables, *Śol* (South Indian) *Bol* (North Indian).

P. 206. Śl. 25 : Puṭila ; *S. Sārāmṛta* reading Kuṭila. *Cf. S.R.* VIII. 1257 (Adyar), Kuṭila as the name of the best type of Saṁpradāya or Mela (the orchestra or supporting musicians).

Śl. 27 : Malapa an instrumental composition, *vādya-prabhandha*; see *S.R.* VI 992-995. A section of the composition is set with rhythm-syllables 'Taddhi' etc. Aṅga mentioned after this is Malapāṅga, a composition in which Malapa has been made part. See *S.R.* VI, following lines 995-6. Pāṭa is the rhythmic syllables embodying or signifying the sounds emanating from the percussion instruments. They are Taka-Takiṭa, Thoṁ etc. See *S.R.* VI, Tāla ch., śls. 851ff. These are mentioned by Bharata also, not with this name Pāṭa, but for the same purpose of instrumentation (Śuṣka-vādya or nirgīta vādya) and dance; they are called by him Vādyākṣaras and are dealt with in *N.Ś.* (Kāśī edn.) ch. 32, after śl. 39. In fact Jāya himself uses the old Bharata-term Śuṣka-vādya in the next line and subsequently too.

Śl. 29 : Maṭṭena *Cf.* S.S.S. p. 74, Dhruvā *Maṭṭaśca* etc. Refers to the Tāla Maṭhya ; but this part of Jāya's text has different readings ; the Sārāmṛta-citation reading 'Arthena' would imply an actual song at the beginning, before the pure instrumentation, Śuṣkavādya.

P. 207. Śl. 31 : On Śuddha Paddhati which is mentioned here as set forth by Mataṅga, *Cf. S.R.* VII. 1260-72 (Adyar).

Śl. 32 : Varṇasvara. A composition. See Prabandha ch. of *S.R.* and other works. Sārāmṛta has it as Varṇasara.

Śl. 34 : From here different Deśī dances are described. On these see Introduction. First the *Preraṇī* dancer and dance are described. *Cf. S.R.* VII. 1301ff.

Śl. 35 : Pañcāṅga-kuśala. Refer to the five constituents of Peraṇī described below, śls. 43ff. Because of the five aṅgas, Peraṇī is called Pañcāṁśi by Somanātha. See Introduction, p. 21.

P. 208. Śl. 43 : The five aṅgas of Peraṇī-Nṛtta, Kaivāra, Gharghara, Vikaṭa, Gīta. The enumeration of Jāya follows *S.S.S.* p. 72. śl. 214. Vāgaḍa in *S.S.S.* is Prākṛt of Vikaṭa.

P. 2 9. Śl. 45: Kaivāra. Prākṛta form of Kavicāra. *Cf. S.R.* VII, 1303. It is the poetic panegyric on the patron.

Śls. 46ff. Gharghara. The bells worn by the Preraṇī-dancer on his shanks. See above the description of his make-up.

Pp. 209-210: Śl. 46ff : Gharghara. On its aṅgas, see my fn. on p. 209. The following table shows the slight difference in the names of these aṅgas, which is not an unusual feature in respect of Prākṛt terms like these :

Jāya	*S.R.*
1. Cāvaḍa	2. Cāpaḍapa. The reading Apaḍapa in *S.R.* (Adyar) and Siṁhabhūpāla's commentary does not seem to be correct.
2. Paḍivāḍa	1. Paḍivāṭa
3. Rundha	Not in *S.R.*
4. Siribhira	5. Sirihara
5. Khaluhula	6. Khaluhula
6. Alagnapāṭa	4. Alagapāṭa
7. Siripiṭī	3. Siripaṭa

P. 210. Śl. 55 : Ṣaḍanye pādabhedāḥ. See my fn. on that page.

P. 211. Śls. 56-7 : Vikaṭa. Comic dance. See *S.S.S.* p. 73, śl. 218, where it is called Vāgaḍa. See Jāya's reference to this Prākṛt form of the name. Another Prākṛt form of the name given by Somanatha is Veḍayāṭa ; see Introduction.

Bhāṇḍīkāṇām prasiddhitaḥ. The Bhāṇḍīka is the dialect in which Bhoja and Someśvara gave the technical terms of music and dance. *Cf. S.S.S.* p. 5. भाण्डीकभाषयोद्दिष्टाः भोजसोमेश्वरादिभिः। There are mss. of two works on the grammar of this language in the Sarasvati Mahal Library, Tanjore (mss. nos. 5944-9).

Of these five Aṅgas of the Peraṇī, which have the same names in Jāya and *S.S.S.*, *S.R.* gives Nṛtta as Viṣama, and Vikaṭa as Bhāvāśraya.

Śl. 60. Paisāra. This is given also as Vaisāra ; *S.S.S.* has Vesāra and *S R* Paisāra.

Śls. 59ff : Peraṇīpaddhati. *Cf. S.R.* VII. 1316ff.

Samahasta, Rigoṇi, Pada, Paisāra, Yati, Upaśama,-these are Vādya-prabandhas. See *S.R.* Vādya ch., VIth, śls. 945-950. On Samahasta alone see *S.S.S.* p. 53, śls. 247-8. The order of the items of Peraṇī-performance set forth by Jāya is the same as given in *S.S.S.* p. 73 śl. 221ff.

P. 212. Śl. 62: Antarā, a Vādya-prabandha. *Cf. S.S.S.* p. 73, śl. 223.

P. 213. Śls. 69ff. Deśī-paddhati of Peraṇī. Some of these are found in *S.S.S.* p. 73, śls. 222ff., Tuḍuka (Tuṇḍuka in Jāya), Jheṅkāra, etc.

P. 214. Śls. 74-5 : On the dance-item called Puṣpāñjali described here as part of the Deśī-paddhati, see *S.S.S.* p. 55 to which Jāya's text is very close here. See my fn. and quotation from *S.S.S.* on this page.

The term in śl. 75, first line 'अन्तरा' may be Āntarā or Āntarī or Antarī; it is found in all these forms in *S.S.S.* (pp. 54, 55) as the name of a set interim instrumentation coming in between a regular song and an instrumental composition. See especially p. 54, śl. 157. In *S.R.*, it is given in the simple form Antaraḥ in masculine; see Vādya-prabandhas, ch. VI. 947 and 1000 (Adyar).

P. 215. Śls. 77-9: Prekṣaṇa or Preṅkhaṇa; also found in texts as Pekkhaṇa *Cf. S S.S.* p. 73, śls. 223-4, where the order of the music and instrumentation of this dance are given by Pārśvadeva; Jāya follows this.

Pp. 215-6. Śls. 80-83: Jāya describes here two styles, the Śuddha and Chāyālaga, of the music and instrumental framework of the dance; Pārśvadeva mentions this in śls. 227-234, beginning with पेरणादित्रये गीतपद्धतिः कथ्यतेऽधुना and ending पद्धतित्रितये शुद्धे चित्रे सालगसंज्ञके। तत्तत्पद्धतिभेदेन वाद्यं कुर्याद्यथोचितम्।

P. 216. Śls. 84ff. The Rāsaka-dance is described here. On Piṇḍī, Śṛṅkhalā, Bhedya, Latā, see *N.Ś.* IV, 294-5. (GOS. I.); also see *Bhoja's Śṛṅgāra Prakāśa* (1963) p. 562 for almost identical lines.

P. 218. Śls. 98-9: Carcarī, spring dance. See Introduction.

Śls. 101ff. Daṇḍarāsaka. *Cf. S.S S.* p. 74, śls. 242ff.

Śl. 108ff. Śivapriya. *Phaṇinaḥ*: The Koṇas or sounding metal rods in the hands of the dancers are of the form of serpents, i.e. curved body and with a hood-like round head.

Śl. 109. Kirikiṭi-kāram. Kirikiṭi is the rhythm-instrument of the above given description. It is also called Śukti. Śukti is the metal base on which, by the action of the Kirikiṭi-rod, the rhythm sounds are produced. See *S.R.* VI. 1198-1201 (Adyar).

P. 224. Śl. 134: Dohaka in Cāraṇa-nṛtya is the name of the song after its metre, Dodhaka (Sanskrit).

P. 227. Śls. 147ff: Kollāṭa-nartana. *Cf.* *S.R.* VII. 1330-1, Kolhāṭika. See Introduction.

P. 229. Śls. 161-4: These verses end with a colophon 'नर्तकीलक्षणम्' which should more properly be 'गोण्डलीनर्तकीलक्षणम्' or simply 'गोण्डलीलक्षणम्'। For detailed description of the Goṇḍalī-dance, see *S.R.* VII. 1276-1302.

P. 230. Śl. 166: मुखवाद्यविशारदः। Mukhavādya is the oral recital of rhythmic syllables corresponding to the sounds emanating from the drum (*Jati*, *Śol* or *Bol*). The description of Nartaka in these verses is really of a Upādhyāya-nartaka or a dance-teacher. The description is close to that of the Upādhyāya in *S.R.* VII. 1247-51.

N.R.	*S.R.*
मुखवाद्यविशारदः	मुखवाद्येषु कोविदः
प्रतिकल्पयितुं भङ्गीः	
तास्ताः प्रतिनवाः क्षमः।	उद्भेत्ता नूतनभङ्गीनाम्
नर्तकीमनसा सार्ध-	प्रविष्टो हृदयं यद्वा
मेकीभावमिहागतः।	पात्रस्य हृदि च स्वयम्।

P. 231. Śls. 172ff: Mukharī, chief drummer; Pratimukharī, a subordinate drummer. चतुर्विधो मार्दलिकः घादको मुखरी तथा। ततः प्रतिमुखर्याख्यः तुर्यो गीतानुगो मतः॥ *Saṅgīta Darpaṇa*, Tanjore Sarasvati Mahal edn. p. 100.

P. 234. Śls. 193ff. On the composition and strength of the large, middling and small ensembles, *Cf.* Jāya's lines with *S.R.* VII. 1253-8.

P. 235. Śl. 200: Otukāraḥ. The meaning of this is not clear. The word occurs again in śl. 203. In 206, next page again, Otudhṛt; in śl. 211, Otukāra. Does it refer to an instrumentalist who plays the Vādya-prabandha called Otā? For this Otā, see *S.R.* VI. 956-962 with illustration.

P. 237. Śl. 212: क्रमाद् गीर्वाणभूपालप्रभृतीनां भवन्त्यमी । Here 'Prabhṛti' may be a mistake for Prakṛti, the people. *Cf.* Bharata, *N.Ś.* II. 11.

On these three Jyeṣṭha, Madhya and Kanishṭa for Gods Kings and common-folk, Jāya, śl. 212, *Cf. N.Ś.* II. 9-11. On the defects of the too large and too small halls and the merits of the medium-sized one, Jāya, 213-216, *Cf. N.Ś.* II. 18-21. The measurements of the square and rectangular house in Jāya follow *N.Ś.*

Śl. 218: The details taken up here are for a square house of 32 cubits.

Śl. 219: See fns. on this page.

Śl. 220: first line, शुद्धादर्श etc. is taken from *N Ś.* II. 76 (GOS.).

The seat for the Sabhāpati or King is to be eight hastas off from the stage, i.e. in the centre of the auditorium of 16 hastas.

P. 239. Śls. 223 and 224: कर्पूरीशोभितान्यभूः । See readings and suggestion noted on the page here. 'अन्यभूः' here may be restored also as 'आद्यभूः', as immediately in the next line (p. 239, śl. 224) we have reference to 'द्वितीयभूः' । Bharata speaks of the play-house as 'द्विभूमिः'. But what exactly these two 'Bhūmis' are, whether they refer only to the stage part and the audience part, is not quite clear. Of the different interpretations offered here in the *Abhi. Bhā.* (GOS. I p. 3, 64-5), one is as suggested above, the raised stage and the level-ground in front of it and around; another is that the two Bhūmis are the closed interior of the house and the outer open quadrangle, enclosure or prākāra all around the house, beyond which is the wall, as we have in temples; while this later meaning would also fit in with Jāya's descriptions of decorations, the reference to Nīrandhracchādana, close curtains, would suggest, as pointed out in the Introduction, a place for the

inmates of the harem. Jāya speaks of an Ūrdhvabhūmi later on (p. 254, śl.77) in the description of the actual dance, but there is a gap in the text here and the reference is obscure.

Ch. VIII

Pp. 243ff. Śls. 11ff. On the order of the seating of the various members of the audience and royal retinue, *Cf.* also *S.R.* VII. 1341-50. On some of the out of the way expressions and ideas here see my fns. which have been added at every step on these pages.

P. 255. Śl. 83. Sucīmūkha, Gati, Guṇa, and Śikhara refer to the act of stringing a necklace of gems, Ratnāvalī, as well as to the components of dance, Nṛtta, the subject of the work; the line is thus Śliṣta.

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CORRECTIONS AND ADDITIONS

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PAGE	LINE		
3	1	Read	क्रिरणा
	10		प्रौढाहङ्कृतिना तरङ्गितमुदो
7	4		कट may be शक्र
13	5		पाठ्ये न चोर्जितम् ।
15	12		शिरो विधुत-
	13		शीतार्त-
16	fn. last line		10. A. दि
18	5		प्रलोकने
21	19		दृष्टि-
22	4		-प्लुता
23	26		वलनं
24	21		पिहितं; the next word may be सवितालितम; *Cf.* 25, l. 4.
,,	22		-योर्यस्तु
,,	24		कुञ्चितं
25	22		प्रबोधने
26	17		शोके
27	12		तदोद्वृत्तः. In śl. 43, it is वृत्तः but here it may be उद्वृत्तः.
29	3		चलसंहता. See fn. readings
32	11		काङ्गल
	13		-वूर्णनाभा
34	6		मते भिन्ना-
37	11		घोण
41	8	Add	(काङ्गलः)
42	12	Read	नतभ्रुवाम्
43	11		धिगित्युक्तौ
44	12		वचने स्त्रीणा-
	14		यद्नामकनीयस्यौ
45	6		–न्याभिमुखं
	11		दीर्घ

PAGE	LINE		
46	15		(उत्सङ्गः)
47	14		पराङ्मुखौ
48	fn. †	Add	Kāśi edn.
49	12	Read	धूनना
50	2		वक्षो गच्छ-
	17		ऽधस्तलः
51	15		तिर्यग्गतो
53	11		तदाकारतया
	12		ब्रह्मसूत्र for विम्बसूत्र
54	11		परिवृत्तौ
	13		-मरालकटकामुखम्
	16		क्रमाद्यथा
58	18		नृत्तहस्तकौ
	19		अनामापार्श्वे
59	3		विश्लेषणा-
	8		पञ्चधा
60	20	Add	(पूर्णम्)
61	13	Read	पञ्चधा
	19		यद्यरु :
63	fn. 6		difference
65	5		तिष्ठन्
66	fn. last line		Delete the fn. 'निजाः' etc.
67	8		नखमुख here probably means Lajjā or bashfulness, in which the young lady's head is down and eyes rivetted on footnails.
,,	9		(अवनतः)
68	9		In the gap in Jāya's verse a verb corresponding to प्रवर्तते in *N.Ś.* should occur.
68	fn. l. 6	Add	Ānandāśrama edn.
73	4	Read	घूर्णमानेन
	11		किञ्चित्
74	8		कीर्तिधरो
	10		चोद्धट्टितं

PAGE	LINE		
	fn. l. 20		पार्श्वाद्या, पार्श्वपूर्वा अतिक्रान्ता
75	5	Delete	the title अपक्रान्ता in brackets
76	7	Read	आविद्धा, –क्षिप्तापूर्विकां
	11		यथाशोभं
	14		(आक्षिप्ता)
78	2		वा मतौ
	15		भावयोर्विपत् may be भाव–योगवत्
80	9		कटीपृष्ठे
	18		[न्यायाः]
81	16		नानाचारीभवैः or—भवाः, लक्षिताः
82	13		विश्रान्तावयवं
84	4-7		The name योगकृतं may be शोककृतं ; see fn. reading तजोक and Bharata XII. 206, शोकोपवेशन
89	4		सूची मतो
97	9		(ललितसञ्चरम्)
101	4		वर्त्तिते
	fn. l. 9		incorrect
104	14		-ङ्घ्रिं
105-143	Top-title		चतुर्थाध्याये
109	4		अड्डिता प्रथमं चारी
110	9		व्यावर्तक्रियया
112	9		स्थितावर्ता
116	3		तत्त्वज्ञैः
	9		-योर्न्यस्येत्
118	6		(विद्युद्भ्रान्तम्)
119	5		-वृत्त्यैकपार्श्वतः
	10		प्रकुर्वीत
120	8		(ललाटतिलकम्)
126	7		(स्वस्तिकरेचितम्)
127	6		हस्तं शिरश्च

PAGE	LINE		
129	15		तच्चतुरं
133	3		पादः सूची करः
135	2		देवमत्त ; *Cf. S.R.* VII. 709
140	4		करिहस्तकम्
	10		द्वन्द्वं
145	fn. last line		चतुर्विधं
146	2		गण्डे
	fn. last line		p. 162
149	8, 9		The sign § should be before line 9
150	14		(अर्धनिकुट्टकः)
151	7		(स्वस्तिकरेचितः)
	15		(परिवृत्तकरेचितः)
154	11		The fn. reading गीतिवैचित्र्यं is better
	13		गदिता
158	1		-द्रुमः
	13		यातेषु
159	7		तौर्य–
160	1		-पार्श्वगत, -जानुनत, पार्ष्णि-विद्ध
162	15		आसिते
164	5		-निष्क्रान्ता
171	5		-भ्रमरी
172	14		स चास्माभिः
174	2	Add	(वेष्टनम्)
	6	Read	चरणः
175	8		लङ्घितप्रतिलङ्घितम्
176	5		॥ २४ ॥ From here, the numbering has gone wrong by three numbers
178	4		तलोद्घट्टितं, (तलोद्घट्टित)
182	1		सूची विक्षेपा
184	1		युग्मपार्श्वौ
	4		स्फुरिका is found as स्फुरिता in 184. 81

PAGE	LINE		
186	9		·स्योरुं
	13		बद्धा. Earlier, in 181. 15, it is given as विद्धा
189	3		कोमलिकौयारः
	6		झङ्का
	9		(४६)
	fn. l. 7		Jhaṅkā
190	3		रेखया
	6		यथास्थितिः
	9		सञ्चारो नृत्ये
191	fn. l. 12		प्रगल्भा
193	1		मन्थरा-
196	7		घसकः Earlier in 189. 5, थसकः
	11		।। १६२ ।।
201	5		वर्ज्यं may be वाज meaning 'side'
203	Page number		२०३
205	fn. ll. 1, 2.		corrupt
206	fn. l. 6		is likely
208	11	Add	(नृत्तम्)
214	9	Read	–द्यान्तरा; also –द्यान्तरी
	fn. l. 12		S.S. Sāra, Introduction
219	6		नायकेच्छा
220	fn. l. 7.		danseuse
	fn. l. 10		Jāya's
225	fn. l. 16		There is
	fn. l. 19		one as given in
226	13		सञ्जीव
229	11		The colophon should more properly be गोण्डलीनर्तकी-लक्षणम् or simply गोण्डली-लक्षणम्
230	1		कविर्वाद्य-
231	fn. l. 14		Vāñcha
235	16		करटा-

PAGE	LINE	
239	15	मण्डपलक्षणम्
	fn. l. 9	It may
248	fn. l. 7	कार्पास
	fn. l. 17	danseuse
249	fn. l. 4	may be
254	6	काञ्ची
255	fn. l. 1	unindicated

INTRODUCTION

PAGE	LINE	READ
8	1	Nṛttaratnāvalī
12	19	KĀKATĪYAS
13	fn. l. 5	Catalogus
	fn. l. 8	,,
17	2	Pratāparudra
	5-6	no material
	27	nirmūrdhanya
	28	Sūri
18	17	Śāstra
20	34	is an obscure imitation
21	8	shorts is
	16	Udghaṭṭana
23	fn. l. 6	Śaiva
27	2	हंस
29	19	Saṅgīta Cintāmaṇi
38	fn. ll. 11 and 13	Samapāda
39	13	अब्रवीत्
48	20	Cārī
51	22	Abhinavagupta
54	18	Vakṣaḥsvastika
60	23	based on
73	22	Śārṅgadeva
75	20	अभ्यभाषत
76	15	correspondence
78	13	written
	14	12th Century

PAGE	LINE	READ
81	35	specifically
85	l. 2 from bottom	dance
86	21	probably
88	8	systematic
91	5	sculptures
92	20	in the
	l. 3 from bottom	Ākṣiptarecita
96	13	both
99	7	Tāṇḍavalakṣaṇa
105	20	floor
108	11	identifying
112	2	given in
117	19	कोहलाद्युक्तत्वात्
120	7	Saṁhata
	9	Cārīs
128	20	Karihasta
129	25	Tūkali
131	20	graceful
135	7	assigns
	fn. l. 1	Ānandāśrama
136	9	rhythmic
	28	सुडयोगेन
139	fn. l. 2	Paṇḍitārādhyacarita
150	l. 2	lightning
151	l. 27	उद्धता
159	ll. 14, 19	Samahasta
	l. 23	Joḍanī
162	l. 34	°vyākaraṇa°

NOTES & INDEXES

PAGE	LINE	READ
6	last line	observation which Jāya
7	19	by
8	26	ततो हि
14	16	the Alapadma

PAGE	LINE	READ
15	25	पृष्ठं
18	30	नृत्ते
33	4	Sakaṭī
	26	Laḍhi
	31	Sukalāsa
36	26	dhruvo
45	7	116
48	,,	अङ्गुष्ठ०
50, 56	ll. 4, 1	वक्षस्
53, 54	ll. 7, 10	शिरस्
67	19	कम्बु०
78	1	वाद्य०
134, 136	ll. 28, 19	विनियोग
154	l. 5 from bottom	वक्षस्
157	7	सालगसूड
164	17	हंस०
173	13	46
178	27	dancer
181	l. 8 from bottom	Chidambaram
182	l. 2	Sthāna
185	l. 8 from bottom	Dṛṣṭi
193	5	,,
192	26	Ākāśa
204	6	Sakaṭī